



Accessions

151. 822

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Thomas Pennant, Boston

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+ And hoped they did think the Silent Woman
The Fox and Alchymist out done by no Man
Of these three Plays see Mrs. Cogswoods Skeleton of
the Plots.
x that

9 His Epigram Book in the 1st Edit 1616 Dedicated to W. C. of
Pembroke L^d Chamberl: The Forest His Underwood,

11 2^o 1638 Containing 33 Copies of Verses on him in
English Latin and Greek none of them the same with
those 9 Copies in the first Edit of his Works

= 1637

63
1574

✓ Ben Jonson's Will is in the Prerog^{ve} Office See June
2^o: 159. It is Bence Johnston, a Mariner; and this
Ben: Jonson is not there

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(^r) *And he hop'd they did not think, the Silent Woman,*

The Fox, and the Alchymist, outdone by no Man.

Apollo stopt him there, and bid him not go on,

'Twas Merit, he said, and not Presumption

Must carry't; at which Ben. turn'd about,

And in great Choller offer'd to go out:

But,

Those that were there, thought it not fit

To discontent so ancient a Wit;

And therefore Apollo call'd him back agen,

And made him mine Host of his own New-Inn.

I know nothing else published by our Author; only I have read a Letter (^r) from Mr. James Howell to Dr. Duppa, (then Bishop of Chichester, and Tutor to King Charles the Second, when Prince of Wales) that he was publishing a Piece call'd, *Johnsonus Verbius*; to which Mr. Howell contributed a *Decastick*. I know not what Reception Mr. Howell's Verses met with in the World; but I am confident, he had willingly allowed Mr. *Oldham's* Ode (had he then liv'd) a place in the first Rank of Poets. The Title sufficiently explains the Design; and the Reader may find it commended by an Ingenious Copy of Verses address'd to the Bishop by Sir W. D'Avenant. See his Poems Fol. Edit. p. 253.

He died *An. D.* 1637. being aged 63. and was =

(^r) I understand not this Couplet, without the Expression be taken after the Greek manner, where two Negatives make an Affirmative; and then they do *vehementius negare*. (^s) Familiar Letters, Vol. 1, Sec. 6. Let. 31.

U

buried

buried in St. Peter's Church in *Westminster*, on the West-side near the Belfry; having only a plain Stone over his Grave, with this Inscription;

O RARE BEN. JOHNSON.

'Tis manifest, that a better Monument was design'd him, by some Friends; but the Civil Wars breaking out, hindred their good Intentions: tho' it shall not prevent me from transcribing an Elegy written by a Studious Friend and Admirer of *Ben. Johnson*; which I wish were set upon his Grave.

Hic Johnsonus noster Lyricorum, Dramaticorumq; Coryphaeus, qui Pallade auspice laurum à Græcia ipsaq; Roma rapuit, & fausto Omine in Britanniam transtulit nostram, nunc invidia major; fato, nec tamen æmulis cessit. An. Dom. 1637. Id. Nov. ()*

Thomas JORDAN.

o An Author that liv'd in the Reign of King *Charles* the First, who could both write and act Plays; as appears from three Drammas he has publisht, and from a Tragedy, call'd *Messalina*, in which he acted the part of *Lepida*, Mother to that shameless Empress. His Plays are two Comedies, and a Masque; viz.

Fancies Festivals, a Masque, printed 4^o. *Lond.* 16---- This, I have not at present, but have formerly read it with satisfaction, and still retain the following Lines spoken by a Souldier;

(*) *Wood, Antiq. Oxon.*

+ I Jordan also Published a Royal Arbo of Loyal Poems &c
8°. 1663 Also - Pictures of Passions Fancies and Affections &c
in Variety of Characters 8°. no date. Also Poetry & Prose &c 8°. no date
Also Charaphil and Charinda in a Forest of Fancies 8°. no date
Also - The Muses ~~in~~ Melody in a Consort of Poetry &c by the
same 8° no date - Also - Jewels of Ingersmity set in a Coronet
of Poetry &c by the same 8° no date. A Nursery of Novelties
for delightfull Leisure 8°. no Date. Also - Musick, and
Poetry in Railton and Drollery 8° no Date. Also - A Rosary
of Rarities in a Garden of Poetry 8° no Date but printed
abt the year 1662 in w^{ch} is a Comical Entertainment.
made for Fr Tho Allen Lord Mayor & the Aldermen in
1659.

1 In Fra: Worthy

→ En → non

2 Was first a Player in the Court at The Red Bull after
the Restorat. was City Poet & describ'd several Lord
Mayors Shows was succeeded by Mat Taubman and
he by Eldenah Settle who was the last.

3 There is a little Collect of this Poets Verses call'd
Wit in a Wilderness of promiscuous Poessie In an
8°. Pamph without date Dedicated to Dr Tho Turner
Dean of Canterbury Printed in Olivers time, by the
Oncession on Red Noses in it. He has also some
Acrosticks & Anagrams & Epigrams & in most of his
other compositions Instances of low Wit & proovstile
yet his Friend Hon Stonestreet has two Copies in
praise of him and he one in praise of his old
acquaintance Fr: Tatham

+ The other Personal Poems are to the R at the Dedication
of Tho Bushell's Book at Boston 1638. On St Tho Fisher
Baronet a double Acrostic & Anagram. On the
Nuptials of Mr W. Drayton On his beautiful Patience
Ri Cheyney of Hackney Esq^r Christen'd in Acrost. on
Mr Tho Milward who resembled the late King. Elegy
and Epitaph on Fr Nath^l Brent who dy'd 1653. On the
Nuptials of Mr William Christmas &c.

a Pasture has the Date 1641.

1 Tricks of Youth: or the

0 Tho this Poet is so much ridicul'd by Dryden
Aldham &c I have seen that Comparison of 4 Lines
above stoln into Tom Browns Works for this
author or Quares in whom also they are to be
found.

✓ Jordan's Cabinet of Mirth: in 2 Parts, or Vols 8^o 1674
consisting of Jest & Stories &c -

Rules to know a Royal King frō a disloyal Subject &c
by J. Jordan 4^o 1647 He died abt latter end of Cha 11.

God, and the Souldier, Men alike adore,
 Just at the brink of danger, and no more:
 The danger past both are alike requited,
 God is forgotten, and the Souldier slighted.

Money is an Ass, a Comedy acted with good applause printed 4^o. Lond. 1668. I suppose by the Stile, this was writ (and possibly publish'd) some Years before; it being a common thing with Mr. *Kirkman*, to publish old Plays; as, *Any thing for a Quiet Life*; *Cure for a Cuckold*; *Gammer Gurton's Needle*, and many others.

Walks of Islington, and Hogsdon, with the Humors of Woodstreet-Compter; a Comedy, publickly acted Nineteen Days together, with extraordinary applause; printed 4^o. Lond. 1657. and dedicated to the true Lover of Ingenuity; the much Honour'd *Richard Cheyny*, of *Hackney*, Esq; This Play in those days was commended by a Copy of Verses, written by R. G. Master of Arts; part of which are thus:

*These Walks 'twixt Islington & Hogsdon, will
 (Like those 'twixt Tempe and Parnassus Hill)
 Show, how the Muses in their sportfull Rage,
 Set all the Town a walking to your Stage,
 With so much Wit, and Art, and Judgment laid,
 That Nineteen dayes together they were play'd.
 Now by the bounty of the Press we be
 Possess'd of that which we before did see,
 Not pleasing only Nineteen times read o're,
 But Nineteen Ages, or till Times no more.*

William JOYNER.

A Gentleman born in *Oxfordshire*, and Educated in *Magdalen Colledge*, where he was sometime Fellow; but upon the Change of his Religion, or in order to it, he voluntarily quitted his Place, in the beginning of the Wars. After he left the Colledge, he betook himself to a retir'd Life, never intermeddling with the Controversies of Religion, or the Affairs of State: which prudent Demeanor, joyned with the Sweetness of his Disposition, continued him in the Favour and Good-will of the Society; till the New-modelling of the Colledge, under the *Ecclesiastical Commissioners*; by whom he was re-placed in his former Station: but did not long enjoy it, the Colledge being shortly after again restored to its former Settlement. That he did not wholly bid Adieu to the *Muses*, when he first withdrew from the University, may appear by a *Dramma* that he publish'd under the Name of

The Roman Empress, a Tragedy acted at the Royal Theatre by his Majesties Servants; printed 4^o. *Lond.* 1671. and dedicated to the Honourable Sir *Charles Sidley*. This Play in spite of a dead Vacation, and some other Impediments, found the applause and approbation of the Theatre, as oft as it appear'd. The Author has propos'd the *Oedipus and Hippolitus* for his pattern; and I think it may justly deserve to be observ'd, That his Tragedy is writ in a more Masculine, and lofty Stile than most Plays of this Age; and Terror and Compassion
being

+ See my Observat.^s Histor. & Crit.^l in the Catal of
English Lives

o Vide Lord Clarendon's Hist. Vol. 2 B. 5.

" Son of Sir Robt Killigrew was born 1612 - 1628 was
alive in 1693.

I was created D. D. in 1642 and in 1660 Almoner to
the D. of York & Rector of Westhamsted in Hertfordshire
and in 1661 Master of the Savoy Hospital was
Father of Mrs Anne Killigrew.

being the chief hinges on which he design'd his Tragedy should turn; he has judiciously rejected what he calls the Ginglyng Antitheses of Love and Honour. By the Advice of Friends, he tells us, that he hath disguis'd the Names: yet that this Emperour was One of the Greatest that ever *Rome* boasted. I am apt to believe, that under the Character of *Valentius*, the Author means *Constantine* the Great; and that *Crispus*, and his Mother-in-law *Faustina*, are shadow'd under the Characters of *Florus* and *Fulvia*: but this being only Conjecture, I must leave it to the Criticks Decision.

Our Author has nothing else in print that I know of, except a little Book entituled *Some Observations on the Life of Cardinal Reginaldus Polus*; where he disguises his Name under these two Letters, *G. L.* which I take to be *Guilielmus Lyde*, the Ancient Name of that Family: 'Tis printed 8^o. *Lond.* 1686. In this Book, the Reader is made acquainted not only with the Authors Reading, Stile, and Judgment; but his skill in the *French*, and *Italian*, Languages.

K.

Henry KILLEGREW."

AN Author who liv'd in the Reign of King *Charles* the First, and writ a Play, call'd *Conspiracy*, a Tragedy printed 4^o. *Lond.* 1638. This Play was design'd for an Entertainment of the King and Queen at *York-House*, at the Nuptials of the Lady *Mary Villiers*, and the

Lord *Charles Herbert*. 'Twas afterwards acted on the *Black-fryars* Stage, ^(a) and found the approbation of the most Excellent Persons of this kind of Writing which were in that time, if there were ever better in any time; *Ben Jonson*, being then alive, who gave a Testimony of this Peice even to be envy'd. Some Cavillers at its first Representation at *Blackfryars*, exclaim'd against the *Indecorum* that appear'd in the part of *Cleander*, who being represented as a Person of seventeen years old, is made to speak words, that would better sute with the Age of Thirty; saying, It was monstrous and impossible: but the Author was sufficiently vindicated by the Lord Viscount *Faulkland*, who made the following Repartee, to One of these *Hypercriticks*; 'Sir, 'tis not altogether so monstrous, 'and impossible, for One of Seventeen Years 'to speak at such a rate; when *He* that made 'him speak in that manner, and writ the whole 'Play, was Himself no Older. This Impression was printed without the Authors consent, from a false and an imperfect Transcript, the Original Copy being (with the Author) in *Italy*; so that it might rather be call'd the First Design, or Foul Draught, than a True Copy. This occasioned a new Edition, and the Publisher impos'd on it a New Title, that it might shew as little Affinity as possible, to (what he calls) its Anti-type; styling it,

Pallantus and Eudora, a Tragedy, printed fol. Lond. 1653. To this Edition, I recommend the Reader, remembring that of *Martial*.

(a) Preface.

Mul.

+ See a Letter by the Hon^{ble} Henry Savile Esq^r to Henry Killigrew Esq^r in Familiar Letters Vol. 2. By the Lord Rochester & others, printed for Jan. Briscoe 8^o 1697 p. 57. But this seems a different Henry to the D^r who was the Father of Mrs Anne Killigrew the beautiful Young Poetess whose Works are also in Folio. - - wherein Mr Dryden has bestowed such an Eucorism upon her & them.

o a Letter subscribed Henry Killigrew containing a Relation of Exercising several Arts in France, 1635. in Wadham Coll: Oxon.

* In the Ashmolean Library No. 8441, a Letter entit.

Fredericus Comes Palatinus Rhenu Henrice Killigie,
but this seems a Person prior to this D^r Hen:

Killigrew - He was ambass^r to Fred Count Palatine in 1568 & in France 1571.

+ Elder Bro. to the former of this Name Born at
Hauworth in Feb. 1611 died at White Hall 19 Mar. 1682.
He was M^r of the Revels & the King's Taster
while groom of his Bedchamber A Letter dated
at Orleans, Dec^r 7. 1635, & subscribed. The Killigrew,
containing a Relation of Nuns possessed, and
Exorcism used. Ms. in the Ashmolean Library;
N^o 8383. vi & 8122.

*Multum crede mihi, refert, à fonte bibatur
Quæ fluit, an pigro quæ stupet unda lacu.*

Thomas KILLEGREW.

A Gentleman well known at Court, having⁺ been Page of Honour to King *Charles* the First, and Groom of the Bed-chamber to King *Charles* the Second, with whom he endur'd twenty Years Exile. During his abode beyond Sea, he took a view of *France, Italy, and Spain*; and was Honoured by his Majesty with the Creditable Employ of Resident at the State of *Venice*, whither he was sent in *August* 1651. During his Absence from his Country, he diverted himself with the Muses, writing several Playes, of which Sir *John Denham* (in a jocular way) takes notice in his Copy of Verses on our Author's Return from his Embassie from *Venice* (b).

I.

*Our Resident Tom,
From Venice is come,
And hath left the Statesman behind him :
Talks at the same pitch,
Is as wise, is as rich,
And just where you left him you find him.*

II.

*But who says he was not
A man of much Plot
May repent that false Accusation ;
Having plotted and penn'd
Six Plays to attend
The Farce of his Negotiation.*

(b) Denham's Poems, p. 70.

Tho' Sir John Denham mentions but six, our Author writ nine Plays in his Travells, and two at *London*; amongst which his *Don Thomaso*, in two parts, and his *Parson's Wedding*, will always be valu'd by the best Judges and Admirers of Dramatick Poetry. Of these Eleven Plays, I shall speak in their Order.

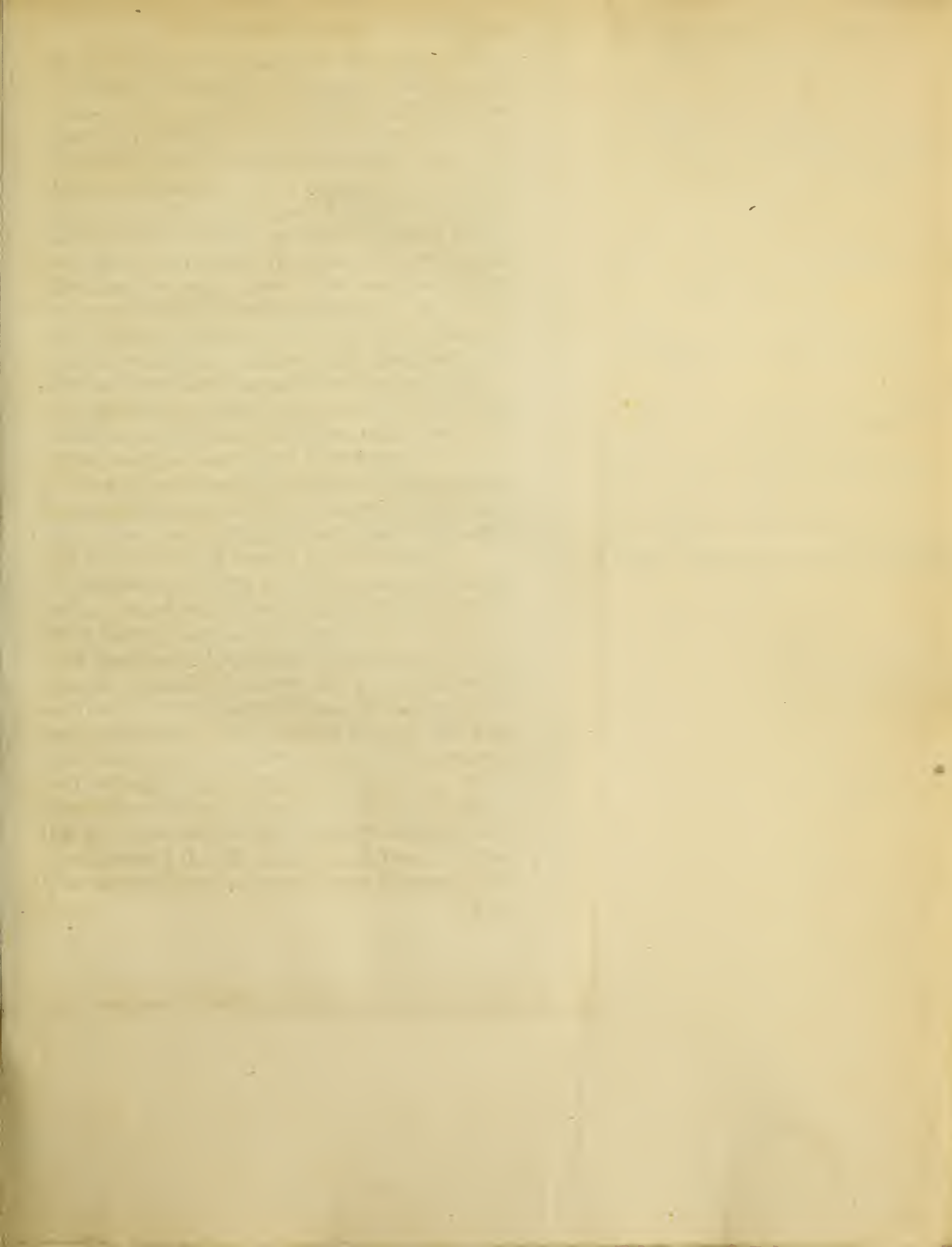
Bellamira her Dream, or *Love of Shadows*, a Tragi-comedy, the first Part, printed fol. *Lond.* 1663. written in *Venice*, and dedicated to the Lady *Mary Villiers*, Dutches of *Richmond* and *Lenox*.

Bellamira her Dream, the second Part, a Tragi-comedy, written in *Venice*; printed fol. *Lond.* 1663. and dedicated to the Lady *Anne Villiers*, Countess of *Essex*.

Cicilia and Clorinda, or *Love in Arms*, a Tragi-comedy, the first Part, printed fol. *Lond.* 1663. written in *Turin*, and dedicated to the Lady *Anne Villiers*, Countess of *Morton*.

Cicilia and Clorinda, the second Part, a Tragi-comedy printed fol. *Lond.* 1663. written in *Florence* in August 1651. and dedicated to the Lady *Dorothy Sidney*, Countess of *Sunderland*. The first Scene between *Amadeo*, *Lucius*, and *Manlius*, seems copied from the Characters of *Aglatidas*, *Artabes*, and *Megabises*, in the *Grand Cyrus*; see the History of *Aglatidas* and *Amestris*, Part 1. Book 3.

Claracilla, a Tragi-comedy, printed Folio *Lond.* 1663. written in *Rome*, and dedicated to his Dear Sister the Lady *Shannon*. On this Play, and *The Prisoners*, Mr. *Carthwright* has writ an ingenious Copy of Verses, which the Reader



Fr 213, n. 553 my Life of Allyn

Reader may find amongst his Poems, p. 258.

Parson's Wedding, a Comedy printed Folio Lond. 1663. written at *Basil* in *Switzerland*, and dedicated to the Lady *Ursula Bartu*, Widow. This Play was reviv'd at the Old Theatre, in little *Lincolns-Inn-fields*, and acted all by Women, a new Prologue and Epilogue being spoken by Mrs. *Marshal* in Man's Cloaths, which the Reader may find printed in *Covent-Garden Drollery*, 8o. pag. 3. &c. The Intrigue of *Careless* and *Wild* circumventing the Lady *Wild*, and Mrs. *Pleasance* into Marriage, is an Incident in several Plays, as *Ram-Alley*, *Antiquary*, &c. but in none so well manag'd as in this Play.

Pilgrim, a Tragedy printed Fol. Lond. 1663. written in *Paris* in the Year 1651. and dedicated to the Countess of *Carnarvan*.

Princess, or *Love at first sight*, a Tragi-comedy printed Fol. Lond. 1663. written in *Naples*, and dedicated to his Dear Neece, the Lady *Anne Wentworth*, Wife to the Lord *Lovelace*.

Prisoners, a Tragi-comedy printed Fol. Lond. 1663. written in *London*, and dedicated to his Dear Neece, the Lady *Crompton*.

Thomaso, or *The Wanderer*, a Comedy in two Parts, printed Fol. Lond. 1663. and dedicated to the Fair and Kind Friends of Prince *Palatine Polesander*. In the first part of this Play the Author has borrow'd several Ornaments, as the Song sung by *Angelica* Act 2. Sc. 3. is taken from *Fletcher's* Play call'd *The Captain* Act 4. He has made use of *Ben Johnson* considerably, for not only the Character of *Lopus*, but even the very Words are copied from *Johnson's Fox*,
where

where *Vulpone* personifies *Scoto* of *Mantua*: as the Reader will see by comparing Act 4. Sc. 2. of this Play, with that of the *Fox*, Act 2. Sc. 2. I do not believe that our Author design'd to conceal his Theft, since he is so just to acknowledge a Song against Jealousy, which he borrow'd, and was written by Mr. *Thomas Carew*, Cup-bearer to King *Charles* the First; and sung in a Masque at *Whitehall*, An. 1633. 'This *Chorus* (says he) I presume to make use of here, 'because in the first design, 'twas writ at my 'request, upon a Dispute held betwixt Mrs. *Cicilia Crofts* and my self, where he was present; she being then Maid of Honor: this I have set down, lest any man should believe me so foolish as to steal such a Poem from so famous an Author; or so vain as to pretend to the making of it my self. Certainly therefore, if he scrupled to rob Mr. *Carew*, he would much more Mr. *Johnson*, whose Fame as much exceeded the others, as his Writings and Compositions are better known: However it be, I am sure he is not the only Poet that has imp'd his Wings with Mr. *Johnson's* Feathers, and if every Poet that borrows, knew as well as Mr. *Killegrew* how to dispose of it, 'twould certainly be very excusable. All these Plays are printed together in One Volume in Folio *Lond.* 1664.

✱ *Sir* William KILLEGREW.

A Gentleman who by his Writings, and honourable Station in the Court (being Vice-Chamberlain to the Queen Dowager,) is well known.

+ The Dispute between Mr. Crafts & J. Killigrew at which
J. Carew was present and perhaps umpire between you
was finely painted by Sr. Anthony Vanduch and is now
in the possession of the Prince of Wales 1748 See p. 145.
I cannot understand that the Prince is acquainted
with the Subject of this Picture,

o She afterwards married him See The Carew's Poems
8^o. 1640. p. 135 I think she is not in the Picture

S With his Picture drawn by Haithorne sitting in a Fur Cap &
Gown his Dog by him.

* Eldest Brother to the two former, born at Hamworth
in May 1605. was after the Restoration Gent. Ushee of
the King's Privy Chamber and Vice Chamberlain. Alive
in July 1693. & with his Bro. Dr. H. Killigrew at Weston

+ Capt. Killigrew was killed in a Fight wth 2 French Men
of War 27 January 1694. Sir Peter Killigrew Knt & Bart.
died at Ludlow in Shropsh. abt. Jan^y. 1704 bur^d at
Tralmeneth in Cornwall. Col^l Killigrew Esq^r of
Arwenack in Cornwall, Brigadier Gen^l killed at the
Battle of Almanza 14 Apr. 1707 Aet. 47. Buried in
Westm^{on} Abbey. Hon Killigrew Esq^r one of the
Adm^{ls} died at his Seat near St. Albans Nov^r 9. 1712

known. He is the Author of Four Plays, which have been applauded (whether with Justice or no I leave to the Criticks) by Men, who have themselves been reputed Eminent for Poetry, as Mr. *Waller*, Sr. *Robert Stapleton*, Mr. *Lodowick Carlell*, and others: I shall therefore only acquaint the Reader with their several Titles, and submit them to his further judgment.

Ormasdes, or *Love and Friendship*, a Tragi-Comedy.

Pandora, or *The Converts*, a Comedy.

Selindra, a Tragi-comedy.

Siege of Urbin, a Tragi-comedy.

All these Plays were printed together in Folio, *Oxon* 1666.

There is another Play ascrib'd to our Author call'd *The Imperial Tragedy*, printed Fol. *Lond.* 1669. the chief part was taken out of a Latine Play, and very much alter'd by him for his own diversion. But upon the Impor-tunity of Friends, he was prevailed with to have it publisht; but without Name: because many do censure Plays according to their O-pinions of the Author: The Plot is founded on the History of *Zeno* the Twelfth Emperor of *Constantinople* after *Constantine*. Several Authors have writ his Story, as *Marcellinus*, *Cassiodorus*, *Cedrenus*, *Evagrius*, *Zonaras*, *Baronius*, &c.

John KIRKE.

A Writer, in the Reign of King *Charles* the First, of a Play call'd *The Seven Champions of Christendome*: acted at the *Cock-pit*, and at the
Red

Red Bull in St. John's Street, with a general liking; printed 4°. *Lond.* 1638. and dedicated to his much respected and worthy Friend Mr. *John Waite*. This Play is written in a mixt stile, and founded on that well known Book in prose, which bears the same Title. See besides Dr. *Heylin's* History of St. George.

Ralph KNEVET.

+ An Author that liv'd about the same time with the former. He writ a Play call'd *Rhodon* and *Iris*, a Pastoral, presented at the Florists Feast in *Norwich*, May the Third 1631. printed 4°. *Lond.* 1631. and dedicated to the Right Worshipful Mr. *Nicholas Bacon* of *Gillingham* Esquire. This Pastoral is commended by Four Copies of Verses.

Thomas KYD.

o An Ancient Writer, or rather Translator in the time of Queen *Elizabeth*, who publisht a Play call'd *Pompey the Great his Fair Cornelia's Tragedy*; effected by her Father and Husband's Down-cast, Death, and Fortune; printed 4°. *Lond.* 1595. and dedicated to the Virtuouſly Noble, and rightly Honour'd Lady, the Countess of *Sussex*. This Play is translated from the French of *Robert Garnier*, who in the Reigns of *Charles the Ninth*, *Henry the Third*, and *Henry the Fourth*, was accounted an Excellent Poet, tho' *M. Rapin* says, His Tragedies with those of *Rotrou*, *Serre*, and others of that time, are of a mean Character. 'Tis evident to any

✓

+ See Brumfield's Antiquities of Norfolk published from
Mr Peter Le Neve's Collections for the Pedigree of
the Knyvett's

^ Some Theatrical

Fun. Elegies Consecrated to the immortal Memory of
the Rt. Hon^{ble} Lady Katherine Paston &c 4^o 1637.

o He is quoted in England's Parnassus -

Write also The Spanish Tragedy vi p. 535 as Thomas
Flaywood tells us in his Actors Vindication p. 31.
where he quotes it.

^ 1591 Batho's Cat. 2: 6.

^ reprinted in the 11th Vol. of Dodsley's Collection of Old
Plays 8^o 1744. without the Dedication.

^ See more of Garnier in Thuanus his Eloges des Hommes
savans with A. Fessiers Notes 8^{vo} Vol 2. 1696, p. 351. also in
Bibliothèque des Theatre 8^o 1733 p. 283.

S He is enumerated among the best Tragic Writers
in his time by Lea Mores Ben Jonson brings him into
the Rank with Lylye & Marlow calling him Sparkling
Hyd. See his Verses in Memory of Shakesp. I have
some other account of him in the old Poet. Reg.

+ Cornelias Tragg however not respected yet was excellently done by Tho. Ryd Polmanthia & by W. C. 4^o Cambridge 1595. In the Epist. de.

Garnier was Lieut. Genl. at the Siege of Maud & a Counsellor of State.

^ Right or - In the time of a Plague, his Serv^{ts} conspired to poison him and his Family, to pillage his House; they began wth his Wife & if Symptoms appearing they were detected & confessed the Fact & were punished. She retired to Maud & died in 1590 aged 56.

o D. if Vask does not point at him, for Copying Senecas Sentences

* Lacey is said to have been born at Doncaster in Yorkshire was at first a Dancing Master and an excellent Player of the King's Company Had an elegant Shape and a fine Complexion was a Lieut.^t & Quarter Mastⁿ under Colonel Gorrard afterwth Earl of Macclesfield. And died September 17. 1681.

any that have read his Tragedies, which are Nine in Number, that he propos'd *Seneca* for his Model, and he was thought in those days to have happily succeeded in his Design. This Translation is writ in blank Verse, only here and there, at the close of a Paragraph (if I may so speak) the Reader is presented with a Couplet. The *Chorus's* are writ in several Measures of Verse, and are very sententious.

L.

John LACY.

A Comedian whose Abilities in Action were sufficiently known to all that frequented the King's Theatre, where he was for many years an Actor, and perform'd all Parts that he undertook to a miracle: insomuch that I am apt to believe, that as *this* Age never had, so the *next* never will have his Equal, at least not his Superiour. He was so well approv'd of by King *Charles* the Second, an undeniable Judge in Dramatick Arts, that he caus'd his Picture to be drawn, in three several Figures in the same Table. viz. That of *Teague* in the *Committee*, Mr. *Scruple* in *The Cheats*, and *M. Galliard*, in *The Variety*: which piece is still in being in *Windfor-Castle*. Nor did his Talent wholly ly in Acting, he knew both how to judge and write Plays: and if his Comedies are somewhat allied to French Farce, 'tis out of choice, rather than want of Ability to write true

true Comedy. We have Three Plays extant under his Name, *viz.*

Dumb Lady, or The Farriar made Physitian, a Comedy acted at the Theatre-Royal; printed 4^o. *Lond.* 1672. and dedicated to the High-born and most Hopeful Prince, *Charles*, Lord *Linnrick*, and Earl of *Southampton*. This Play is founded on a Comedy of *Molliere's* call'd *Le Medecin malgré luy*. If the Reader will take the pains to compare them together, he will easily see that our Author has much improv'd the French Play.

Old Troop, or Monsieur Ragon, a Comedy acted at the Theatre-Royal; printed 4^o. *Lond.* 1672. and dedicated to the young Prince *George* + Third Son to the Dutchess of *Cleveland*. I fancy by the stile, this Play likewise is founded on some French Original, tho' my small Acquaintance with French Poets makes me speak only on Conjecture. Both these Plays were acted with universal Applause.

Sir Hercules Buffoon, or The Poetical Squire, a Comedy acted at the Duke's Theatre, and printed 4^o. *Lond.* 1684. This Play was brought upon the Stage, and publisht after the Author's Decease, the Prologue was writ by Mr. *Durfey*, the Epilogue by *Jo. Heyns* the Comedian, and both spoken by the later. I know not how this Play succeeded on the Theatre, but I am confident had the Author been alive to have grac'd it with *his* Action, it could not have fail'd of Applause. This Mr. *Durfey* has observ'd in the beginning of his Prologue;

+ Lanny the Post. or the Taming of a Shrew 4^o. 1677 for
Shakespeare.

See p. 1570, in Sharp's Noble Stranger;
whence 'tis thought he imitated his Charact^r of Scul
Pactis in his 1st act of this Play.

+ whose Muse tho' he would have her accounted
the Mother is at best but Midwife to the
Labours of others

*Te Scribling Fops, (cry mercy if I wrong ye)
 But without doubt there must be some among ye.
 Know, that fam'd Lacy, Ornament o'th' Stage
 That Standard of true Comedy in our Age,
 Wrote this New Play :
 And if it takes not, all that we can say on't,
 Is, we've his Fiddle, not his Hands to play on't.*

John LEANARD.

A confident Plagiary, whom I disdain to stile
 an Author : One, who tho' he would be esteem'd[†]
 the Father, is at best but the Midwife to the
 Labour of others ; I mean those Two Drama-
 tick Pieces, which go under his Name. I know
 not how they were receiv'd on the Stage, but
 I am sure the Author deserv'd (tho' the Plays
 might not) to be damn'd for his *vain-glorious
 Humour* of re-printing another Man's Play, un-
 der his own Name, as he has done Mr. *Brewer's
 Country Girl*, under the Title of

*Country Innocence, or The Chamber-maid
 turn'd Quaker*, a Comedy acted at the Theatre
 Royal, printed 4^o. Lond. 1677. and dedicated
 to his Honour'd Friend Sr. *Francis Hinchman*.
 Whether his Patrons Instructions (c) rais'd him
 to that height of *presumption* as to publish ano-
 ther man's Play as his own, I pretend not to
 judge : but I am sure he has sufficiently made
 appear to the World that he is One of those
 Authors he speaks of, *whose Arrogance and Im-
 pudence are their chief dependency*. Had our Au-
 thor been as well acquainted with *Martial*, as

(c) Epistle Dedicatory.

he pretends to be with *Homer*, he would have weigh'd his Opinion before he had made any *progression* as he calls it in his Thefts. (d)

Mutare dominum non potest liber notus.-----
Aliena quisquis recitat, & petit famam;
Non emere Librum, sed silentium debet.

Rambling Justice, or *The Jealous Husbands*, with the Humours of Sir John Twisford, a Comedy acted at the Theatre-Royal; printed 40. Lond. 1680. A great part of it is stoln from a Comedy of Middleton's call'd *More Dissemblers besides Women*. As the Scene between Sir General Amorous and Bramble Act 2. Sc. 1. is stoln from the Scene between Lactantio and Dondolo. Act 3. Sc. 1. *Petulant Easy* disguis'd like a Gipsy in the same Act, is borrow'd from *Aurelia's* Disguise in Middleton's Play, Act 4. Sc. 1. The Scene between Bramble and the Gipsies is stoln from the same Play; but since our Author is forc'd to strole like One of *that* Tribe for a
 e Livelihood, with the Issue of other Men's Brains, I leave him to his hard Stars: tho' possibly *Gipsy-like*, he begs with stoln Children, that he may raise the more Compassion.

Nathaniel LEE.

x An Author whose Plays have made him sufficiently remarkable to those who call themselves *The Wits*; and One whose Muse deserv'd a better Fate than *Bedlam*. How truly he has verified the Saying of the Philosopher, *Nullum*

(d) Lib. I. Epigr. 67.

x Son of a Church of Eng. Minister Educated at Cambridge, fit

+ I've seen an unscrupled Spider spin a ——— Thought
And walk away upon the Wings of Angels.
What say ye to that D? By Harry M. Lee
The thought of a pinched Spider may catch the
sublime Readers of Poetry sooner than his Web, but
it will need a Commentary in Prose to make it
intelligible to the Vulgar

o In 1672 Nat Lee attempted to act on the Stage in M^r. Deun's
Sealous Bridegroom but was so dashed by the numerous
audience that he never appeared again there

‡ Son of D^r. Lee Minister of Hatfield bred at Cambr. —
Weston School under D^r. Busby from whence he went
to Trinity Coll, Cambridge was a very handsome Man
as well as of Ingenious Conversation so that
among his Female acquaintance one at last did
him a Favour which obliged him to a Milk Dick
when some of his University Comrades visiting
him he fell to drinking with them beyond all
Reason w^{ch} flying up into his Face broke out
into those Carbuncles w^{ch} have been observed
therein and also touched his Brain occasioning that
Madness so much lamented in so rare a Genius
He was some years by Intervals in Bedlam, Tom
Brown tells us he wrote while he was there a Play
of Five & Twenty Acts and M^r. Bowman the Player
tells me that going once to visit him there M^r. Lee
shewed him a Scene in w^{ch} said he I have done a
Miracle for you, Whats that said Bowman, Why
replied Lee I have made you a good Priest

X

X at last, In one of the Intervals of his Liberty Returning
one Night late from The Boar & Harrow Tavern in
Butchers Row to his Lodgings in Duke Street Chase
Market overloaded with wine he fell down on a
Bulk or the ground and as some say chitted or stifled
sleeping in the snow but was found dead perhaps
and died perhaps to the same perhaps as Anacreon
did if not choaked with the Stone suffocated with
the juice of the Grape abt the Year 1691 or 92 for
his last Play The Massacre of Paris is printed 1690.
And Mr. Southern in his Poem to Mr. Congreve before
his Old Bathehouse printed 1693. mentions his
Death, he being then aged abt. 35 years Buried
in the Parish Church of St. Clements Danes

+ Dryden in a Letter to Dennis of Nat Lee's
answer to a bad Poet that it was difficult to
write like a Madman but very easy to
write like a Fool.

o 2. out of his Caesar Borgia act 5.

* To the Edition of his Plays in Octavo the Polish
Editors have prefixed something of this as a Motto
= Lee Wycherly's Poems Fol: 1704 p. 300.

fit Magnum Ingenium sine mixtura dementiæ; even to the Regret and Pity of all that knew him, is manifest: I heartily wish his Madneſs had not exceeded that *Divine Fury* which *Ovid* mentions, and which uſually accompanies the beſt Poet; +

Eſt Deus in nobis agitante caſcimus illo.

But alas! his Condition is far worſe, as it has been deſcrib'd in a Satyr on the Modern Poets.

*There (c), in a Den remov'd from human Eyes
Poſſeſt with Muſe, the Brain-ſick Poet lyes,
Too miſerably wretched to be nam'd; =
For Plays, for Heroes, and for Paſſion ſam'd.
Thoughtleſs he raves his ſleepleſs Hours away,
In Chains all Nights, in darkneſs all the Day.
And if he gets ſome intervals from pain,
The Fit returns; he foams, and bites his Chain,
His Eye-balls rowl, and he grows mad again.*

* However, before this miſfortune beſel him, he writ ſeveral Dramaticall Pieces, which gave him a Title to the Firſt Rank of Poets; there being ſeveral of his Tragedies, as *Mithridates*, *Theodoſius*, &c. which have forc'd Tears from the faireſt Eyes in the World: his Muſe indeed ſeem'd deſtin'd for the Diverſion of the Fair Sex; ſo ſoft and paſſionately moving, are his Scenes of Love written. He has publiſht Eleven Plays, beſides thoſe two, in which he joyn'd with Mr. *Dryden* (and of which we have already ſpoken) viz.

Cæſar Borgia, Son to Pope *Alexander the VI.*

(c) In Bedlam.

a Tragedy acted at the Duke's Theatre, by their Royal-Highnesses Servants; printed 4^o. *Lond.* 1680. and dedicated to the Right Honourable *Philip* Earl of *Pembroke* and *Montgomery*. For the Plot, see Writers of those times, as *Guicciardine*, L. 5, 6. *Mariana* L. 27, 28. *Sr. Paul Ricaut's* Continuation of *Platina*, in the Reign of Pope *Alexander* the VI.^o

Constantine the Great, a Tragedy acted at the Theatre-Royal by their Majesties Servants; printed 4^o. *Lond.* 1684. Many are the Authors that have writ the Actions of this Illustrious Emperor, as *Socrates*, *Sozomen*, *Eusebius*, *Zonaras*, *Eutropius*, *Ruffinus*, *Baronius*, &c. The Story of *Crispus* and *Fausta*, is particularly related (as I think) in *Ammianus Marcellinus*: See besides *Beard's* Theatre of God's Judgements, Ch. 13. p. 225.

Gloriana, the Court of Augustus Cæsar, a Tragedy in Heroick Verse, acted at the Theatre-Royal by their Majesties Servants, printed 4^o. *Lond.* 1676. and dedicated to her Grace the Dutchess of *Portsmouth*. The Plot I take to be rather founded on Romance than History, as the Reader will find by comparing the Play with the Romance of *Cleopatra*, in the several Stories of *Cæsario*, *Marcellus* and *Julia*; Part 1. Book 3. Part 5. Book 3. *Ovid*, *Cypassis* and *Julia*, Part 7. Book 3. A Modern Poet, in a Satyr writ in Imitation of *Sir John Suckling's* Session of the Poets, writes thus of our Author and this Play (f):

(f) *Rocheſter's Poems*, p. 111.

+ There is or was lately a Brother of this Nat: Lee's
somewhere in or near The Isle of Axholme in Lincolnshire
who has a Trunk full of his Writings as I have been
told by old Mr Sam Wesley the late Parson of Epworth
in that Isle. See in a Pamph^t call'd, Visits from the Shades
to 8^o. 1704 a Dialogue between Nat: Lee the Tragedian
and Colley Cibber the Plagiary, from p. 21. to p. 28.

^ who shew'd him some external Honours which got Lee
more Envy and his Life more Censure than either
deserv'd

o Prolog by Dryden & Mrs Gaywood's Corripan to the
Great 12 Vol. 2^d 1747, from p. 71. to p. 76

o The ingenious Mr William Thompson has two long
Letters abt Nat Lee written by Tho Southorne in w^{ch}
is mention'd Lee's breaking somebody's head at
Wills Coffee house in one of his Merry Mad Fits
Get the 4 fine extravagant Lines he repeated on
that occasion. I suppose it was in his Mad
Fits that he wrote such violent Love Letters to
Mrs Barry

* See the Satire upon The Poets in Smith of the 7th
Satire of Juvenal in the State Poems & reprinted in
R Cross his Collection of Poems 1747 p 92 Six Lines
on Pembroke and dedicating Lee quoted in the 2^d
Leaf following because he staid so long at Wilton that
the Butler feared he'd empty the Cellar

+ On a Marble in the Middle of The Chancel in Hatfield Church: Deposita Richardi Lee S.T.P. super Hatfieldi... alias Regalis curie Capellani de Hatfield Rectoris in Obijt A. Dom. 1684 Aetate 53. Hoc requiescit spe Leta Resurrectionis.

In a Poem called The Trial of Skill or a New Session of the Poets Vol. 1704 p. 146 Charles Gildon is stung at by Nat Lee for making his Brutus such a fool of an Hero and so much perverting his Brutus meaning and sense as he has in his Tragedy call'd The Patriot.

o Compare the Scene between Vindicius & old Brutus here, and that between Hamlet & Polonius in Shakespeare some think this the Original of that See Dennis Original Letters Vol. 1. p. 40.

o ~~This Play~~ The Patriot, or Italian Conspiracy 4^o 1699. is taken from this Trug: with the Reasons given in the Pref. why it was at first silenced, as an Anti-monarchical Play & wrote when the nation was in a ferment of Whig & Tory in favour of the former.

11 After this Play had run ^{3 or some} for ^{as Mr. Bosman} six Nights it was forbidden to be acted by Ed. Arlington as Chamb^{er}. And so it has been neglected as to a revival on the Stage ever since Vide Gildon p. 24. in Congreve

o Kit Marlow wrote a Trug on this Subject. This Play is now revived at the Theatre in Covent Garden

o On occasion of the Rebellion under the Young Pretender in Scotland encouraged by the ambitious & blood thirsty French: Nov. 1. 1745. but there being too much murder in the Play for even our Stage to endure, it lasted but a night or two.

Nat Lee slept in next, in hopes of a Prize,
 Apollo remember'd he had hit Once in Thrice;
 By the Rubies in 's Face, he could not deny,
 But he had as much Wit, as Wine could supply;
 Confest that indeed he had a Musical Note,
 But sometimes strain'd so hard, that it rattled
 i' th' Throat;

Tet own'd he had Sense, t' encourage him for 't,
 He made him his Ovid in Augustus's Court.

o *Lucius Junius Brutus, Father of his Country,* //

a Tragedy, acted at the Duke's Theatre, by
 their Royal Highnesses Servants; printed 4o.

Lond. 1681. and dedicated to the Right Ho-
 nourable Charles, Earl of Dorset and Middle-

sex. This Play well deserv'd so great a Patron
 as his Lordship, few Plays that I know, being

writ with more Manly Spirit, Force and Vi-
 gour. For the Plot our Author has partly

follow'd History, partly Romance: For Hi-
 story, consult *Florns* Lib. 1. Ch. 9, 10. *Livy* Lib.

1. *Dionysius Hallicarnassæus*, *Eutropius*, *Sextus*
Rufus, *Orosius*, &c. For Fiction, read in the

Romance called *Clelia*, The History of *Junius*
Brutus, Part 2. Book 1. p. 170. Part 3. Book 1.

p. 229.

Massacre of Paris, a Tragedy acted at the
 Theatre-Royal, by their Majesties Servants,

printed 4o. *Lond.* 1690. This Play is founded
 on that Bloody Massacre which was acted on

St. Bartholomew Day, in the Year 1572. For
 the Story, consult *Thuanus*, *Davila*, Lib. 5.

Pierre Matthieu, or, (as some say) *Monliard* his
 Continuation of *De Serres*, *Mezeray* and other

Historians in the Reign of *Charles* the IX. Several passages in the Duke of *Guise*, are borrow'd from this Play, as the Reader may find by comparing p. 6. of the former, with p. 4. of the latter; p. 11. with p. 5. p. 13. with p. 5. and 6, &c.

Mithridates King of Pontus, a Tragedy, acted at the Theatre-Royal, by their Majesties Servants; printed 4^o. Lond. 1678. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. This Play may be reckon'd amongst those of the First-Rank, and will always be a Favourite of the Tender-hearted Ladies. It is founded on History: See *Appian de Bell. Mithrid.* *Florus* l. 3. c. 5. *Vell. Paternulus*, l. 2. *Plutarch* in the Lives of *Scylla*, *Lucullus* and *Pompey*, &c.

Nero Emperor of Rome his Tragedy, acted at the Theatre-Royal by his Majesties Servants; printed 4^o. Lond. 1675. and dedicated to the Right Honble the Earl of *Rocheſter*. This Play is writ in a mixt Stile, part in Prose, part in Rime, and part in Blank Verse. For the Plot, consult *Suetonius* in his Life; *Aurelius Victor*; *Tacitus Ann. lib.* 13, 14, &c. *Sulpicius Severus*, &c.

Princess of Cleve, a Tragi-comedy, acted at the Queen's Theatre in *Dorset Garden*; printed 4^o. Lond. 1689. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*, Lord Chamberlain of his present Majesty's Household, and one of his Majesties most Honourable Privy Council. This Play is founded on a Romance call'd *The Princess of Cleves*, translated from the *French*. The Inveſtive
against

- † The Translator of Muralls Letters said he was read when he wrote in *Oedipus Spectator* Vol. 1. of his being well turn'd for Tragedy but Fire of Fancy choked in Clouds of Words & of one of his Raunts in *Oedipus*.
- rather in this Play from the D. of Guise that being printed in 1683. this in 1690.
- || Licenced by Sir Roger Lestrange March 28. 1678.
Queen Anne when she was Princess play'd *Leonora* with other of the Nobility of the Court, in the Banqueting House Whitehall. She was taught the Part by Mr Jos: Ashbury.
- = The statelike Tragedie of *Claudius Tiberius Nero* Rome's greatest Tyrant by Tr. Burton 2^o 1607.
- ^ This first Play see Downes
- ^ Mr. Guinne, *Nero Tragedia Nova* 4^o 1603.
The Tragedy of *Nero* newly written & printed by Augustine Matthewes &c 4^o 1624.
- || Qu: if in this Play, there is not a Copious Character of *Old Rochester*, under the Title of *Count Rosidore*; and whether some reason is not given in the Preface for the Obscurity so usual in the Plays of those Times?
- See of him in *J^{no} Oldmixon's* arts of Logic and Rhetoric 8^o 1728.
- ^ the most famous
- ^ 8^o 1679.

+ But Lee had such an Harmonious Voice and so much Judgement in making every Proper Emphasis that there was no Player could speak a Part in any Tragedy so well as he could read one Mr Moham who was the best Speaker on the Stage in his time said upon hearing him read one of his own Plays thro' that he wold not pretend to do any Part Justice in his Play who could so excellently read the whole. Yet R. Charles being once asked how he liked his acting in a Play, with Mr. Hart, answered, That he thought Moon had shone like the Sun, and Hart like the Moon

✓ No man could put Musick Spirit Life into the ~~author's~~ dulllest heaviest deadeast Words or Speeches like him

= See the Story of Cardonell Goodman and Life, saved by R. Charles for his acting of Alexander in Lucas his Gamesters

^ Bart

" also printed 2^o 1691.

— ~ 1691.

~ 1676

then aged 19 as Bosman said
1657 born

1676

22

1654

♦ In Sr Rich^d Steele's Prologue to Mrs Manleys Lucius 4^o 1717 of Nat Lee's Receipt to make a Play successful

o Lord Bacon's Essays useful to Nat Lee & Char: Heyn

* None of our new Nobility will send to the King's Bench or to his Bedlam Friend Pembroke for Tray cities, and did provide for Butchers Dogs and for the whole Bank Side then there was but dedicating Lee. Was thought to have a greater Speech than he

against Women, spoken by *Poltrout* Act 5. Sc. 1.
 ✓ is printed in several Books of Poetry, and may
 be read in a Romance call'd *The French Rogue*,
 8o. ch. 21. p. 132. The Author tells his Patron,
 (e) *That the Duke of Guise has wrested two*
Scenes from the Original; but which they are
 I have not time to enquire.

Rival Queens, or The Death of Alexander the
Great, a Tragedy acted at the Theatre-Royal,
 = by their Majesties Servants, printed *Lond.* 1677.
 and dedicated to the Right Honourable *John*,
Earl of Mulgrave. This Play has always been
 applauded by the Spectators, and is acknow-
 ledg'd a Master-piece by Mr. *Dryden* himself, in
 that Copy of Verses prefix'd to it, which are a
 sufficient Testimony of its worth. The Pro-
 logue was written by Sir *Car Scroop*. For the
 Plot, as far as the Author has follow'd History,
 consult *Arrian*; *Q. Curtius*; *Plutarch's* Life of
Alexander; *Justin* lib. 11, 12. *Diodorus Siculus*,
lib. 17. & 18. *Josephus* lib. 11. cap. 8.

Sophonisba, or Hannibals Overthrow, a Tra-
 gedy, acted at the Theatre-Royal, by their Ma-
 jesties Servants; printed 4o. *Lond.* 1676. and de-
 dicated to her Grace the Dutchess of *Portf-*
mouth. This Play is writ in Heroick Verse,
 and hath always appear'd on the Stage with
 applause; especially from the Female Sex: and
 Envy it self must acknowledge, That the Pas-
 sion between *Massanissa*, and *Sophonisba*, is well
 exprest; tho' *Hannibal* and *Scipio's* Parts fall
 somewhat short of the Characters given them
 by Historians; as the Ingenious and Sharp Lord

(g) Epist. Ded. o

X 3

Re-

Rochester has observ'd, in his Allusion to Horace's Tenth Satyr of the First Book ;

*When Lee makes temperate Scipio, fret and
rave ;*

*And Hannibal, a whining Amorous Slave,
I laugh, and wish the Hot-brain'd Fustian-Fool,
In Busby's Hands to be well lash'd at School.*

As our Author has taken the Liberty in several Plays to follow Romances, so possibly he purposely err'd with the late Earl of Orrery, who in his first Part of *Purthenissa*, has represented the Warlike *Hannibal* as much in Love with *Izadora*, as Mr. Lee has describ'd him passionate of *Rosalinda's* Charms. Many Historians have writ the Actions of these Great Men: see *Cornelius Nepos* his Life of *Hannibal*; *Plutarch's* Life of *Scipio*; and that of *Hannibal*, father'd on him, tho' suppos'd to be writ by *Donatus Acciajolus*: *Livy* Dec. 3. Lib. 1. &c. *Florus* Lib. 2. C. 6. *Justin*. *Orosius*, *Diodorus*, *Polybius*, *Appian*, &c. Those who understand *Italian*, may read the Story of *Massanissa*, and *Sophonisba*, very neatly describ'd by the Excellent Pen of *Petrarch*, in his *Il Trionfo d'Amore*, C. 2.

a. *Theodosius*, or *The Force of Love*, a Tragedy acted by their Royal-Highness's Servants, at the Duke's Theatre; printed 40. Lond. 1680. and dedicated to her Grace, the Dutchess of *Richmond*. The Passions are extreamly well drawn in this Play, and it met with its deserv'd Applause: and our Author has said with as much Truth as Modesty^(h), That such Characters

(h) Epist. D. d. cat. ✓

+ See Marston's Wonder of Women or Sophonisba also See
Sophonisba Tragedia Di M. Georgio Trissino Diprimo
con somma diligentia Correcta & restampata In Venetia
12^o 1595. dedicated to Pope Leo X. also Mr. Thompson's
Sophonisba 4^o 1736. 2. Pref. J. Murray's Sophonisba
8^o 1611. is a Poem sometimes bound up with an Edit. of
Drayton's Poems.

o In this Trag. several entertainm^{ts} of Singing the Music
by the famous Mr. Hen. Purcell, being the first
he ever composed for the Stage. Mr. Eliza Heywood's
Companion to the Theatre Vol. 2. 1747. p. 329. to 335.

✓ as Mithredates &c.

✓ Cibber's Apol:

* See Gildon's Character of him & T. Brown of him,
Jacob in his Life, and Dryden & J. C. Scarce &
Mr. Duke in their Prots of his Plays & Felton & Tat^h
and Down, the Prosupter of his first appearance on
the Stage & Petheius of Pect. My Epigram printed
in the last Vol of Epigr^s by Watthee.



+ See Dr. Jos. Trapp's Character of him in his *Prolectiones Poeticae*. Most of his Plays are printed for J. Bentley the Bookseller who in a Catal of them. at the end of *Bremones Gallant Memoirs* & translated by J. Bolton. Printed 12^o. 1681. has added some of Mr. Jon^o Crowne to y^m. His Plays are printed together. In the Collect of Epigrams one upon him in 2 Vols 8^o. 1713. and 3 V. 12^o. 1722. the last Edit 3 Vols 12 1734.

o according to ant Woods Computation he was born about the year 1553 but I think (Lyric) he was born sooner. He was a Man of great Reading, good Memory, ready Faculty of Application, and uncommon Eloquence for those Times but he ran into a vast excess of Allusion in Conformity Sentiment & Style seldom speaks directly to the purpose but is continually carried away by one odd allusion or simile or other out of Natural History, that yet is fabulous & not true in Nature, and y^t still overborne by more stuck upon the backs of one another and thro' an eternal affectation of Sententiousness keeps to such a formal measure of his Periods as soon grows tiresome and so by confining himself to shape his sense so frequently into one artificial Cadence however ingenious or harmonious abridges that variety which the style should be adorned for See what Doddey has observed of him & Dr. Drayton & Nash yet he praises him higher so does Webb.

aged abt 16. went in 1569 to in 1566 went to Court in 1576 wrote his first Letter to the Queen in 1579 his 2 letter shewing he had been 13 years led in Expectation of being Master of the Revels
x Webb takes him for St. Henry Blount

Every Dawber cannot draw. This Play is founded on a Romance call'd *Pharamond*, translated from the *French* of Mr. *Calpranede*. See the History of *Varannes*, Part 3. Book 3. p. 282. Of *Martian*. Part 7. Book 1. p. 207. Of *Theodosius* Part 7. Book 3. p. 256.

I know nothing else that our Author has in Print; and therefore I shall conclude with that just Commendation given him and Mr. *Otway*, by Mr. *Evelyn*, in his Imitation of *Ovid's Elegy ad Invidos* (i).

*When the aspiring Grecian (k) in the East,
And haughty Philip (l) is forgot in the West,
Then Lee and Otway's Works shall be suppress'd.*

John (LILLIE.)

An Ancient Writer, living in the Reign of Queen *Elizabeth*: he was a *Kentish* Man, and in his younger Years brought up in *St. Mary Magdalen* Colledge in *Oxon.* where in the Year 1575. he took his Master of Arts Degree. He was a very close Student, and much addicted to Poetry; a Proof of which he has given the World in Nine Plays, he has bequeath'd to Posterity, and which in that Age, were well esteem'd both by the Court and the University. He was One of the first Writers, that in those Days attempted to reform our Language, and purge it from obsolete Expressions. Mr. *Blount*, a Gentleman, who has made himself known to the

(i) *Tate's* Collection of Poems, 8°. p. 90. (k) He alludes to *The Rival Queens*. (l) To *Don Carlos*.

World, by the several Pieces of his own Writing, (as *Horæ Subsecivæ*, his *Microcosmography*, &c.) and who publisht six of these Plays; in his Title-page styles him, The only Rare Poet of that Time, The Witty, Comical, Facetiously-Quick, and Unparell'd *John Lilly*.

'Tis not to be expected that I should any where trace this Author, if the Character Mr. *Blount* gives of him in his Epistle Dedicatory, be true; 'That he sat at *Apollo's* Table; that '*Apollo* gave him a Wreath of his own *Bayes*, 'without Snatching; and that the *Lyre* he 'play'd on, had no borrow'd Strings. The Reader therefore is only to expect a short Account of his Titles Alphabetically.

Alexander and Campaspe, a Tragical-Comedy play'd before the Queens Majesty, on *Twelfth-day* at Night, by her Majesties Children, and the Children of *Paul's*, and afterwards at the *Black-fryars*; printed 12^o. Lond. 1632. The Story of *Alexander's* bestowing *Campaspe* on the Enamour'd *Apelles*, is related by *Pliny* in his his Natural History, Lib. 35. L. 10.

Endymion, a Comedy presented before Queen *Elizabeth*, by the Children of her Majesties Chappel, and the Children of *Paul's*; printed 12^o. Lond. 1632. For the Story of *Endimion's* being belov'd by the *Moon*, with Comments upon it, may be met with in most of the *Mythologists*: See *Lucian's* Dialogues between *Venus* and the *Moon*; *Natalis Comes*, Lib. 4. C. 8. *Hygini Poeticon Astronomicon*; *Fulgentii Mythologia*; *Galtruchius's* History of the Heathen Gods, Lib. 1. C. 9. M. *Gombauld* has writ a Romance,

Will Hebbe in his Discourse of English Poetrie 4^o 1586
Speaking of the good Graces and Sweet Vein w^{ch} Eloquence
hath attained in our Speech thro the help of some rare and
Singular Wits & Adds among whom I think there is none
that will gainsay but Master Schuchilly hath deserved
most high Commendations as he who has staid one Step
further therein than any either before or since he first
began the Witty Discourse of his Englishes whose works
surely in respect of his singular Eloquence & brave
Composition of apt Words & Sentences let the Learned
examine & make trial thereof thro all the parts of
Rhetoric in fit Phrases in Pithy Sentences in gallant
 Tropes in flowing Speech in plain sense and surely
in my Judgment I think he will yield him that
Verdict which Quintilian giveth of both the best
Orators Demosthenes & Tully that from the one
nothing may be taken away, to the other nothing
329) may be added.* Yet for all this praise and Merit we
may see how after a tedious and dangling depen-
-dence upon the Court for thirteen years he was
forced to write to the Queen herself for some little
Grant to Support him in his old age In his two
Letters or Petitions to her, many Copies whereof are
preserved in MS

+ The abridgement of that W. Webbes scarce Discourse I have
given, and much out of it, of this Lilly's Character
in my British Librarian 8^o 1738. See Dodslays Censure
of him agreeable to Drayton's before Lillys alex^r &
Cambrasse I think revived in the Collect. of Old Plays
Lilly was the author of Pap with a Blotcher
See p. 383. He was old in 1589

manee, call'd *Endymion*, translated in *English*, printed octavo 1639.

Galathea, a Comedy play'd before the Queens Majesty at *Greenwich*, on *New-Years Day* at Night, by the Children of *Paul's*; printed 12°. *Lond.* 1632. In the Characters of *Galathea* and *Phillidia*, the Poet has copy'd the Story of *Iphis* and *Fanthe*, which the Reader may find at large in *Ovid's Metamorphosis*, Lib.9. Cap.12.

Love's Metamorphosis, a Witty and Courtly Pastoral, first play'd by the Children of *Paul's*, and now by the Children of the Chappel; printed 4°. *Lond.* 1601.

Maid's Metamorphosis, a Comedy, fundry times acted by the Children of *Paul's*; printed 4°. *Lond.* 1600. The first Act is wholly writ in Verse, and so is the greatest part of the Play.

Mother Bombie, a Pleasant Conceited Comedy, fundry times play'd by the Children of *Paul's*; printed 12°. *Lond.* 1632.

Mydas, a Comedy, play'd before the Queens Majesty upon *Twelfth-day* at Night; printed 12°. *Lond.* 1632. For the Story, see *Ovid's Metamorphosis*, Lib.11. Fab.4. *Natalis Comes*, Lib.9. Cap.15. *Galtruchius*, Book 2. Ch.5. *Apuleius* + has writ the Story at large in his *Aureus Asinus*, &c.

Sapho and Phao, a Comedy, play'd before the Queens Majesty on *Shrove-Tuesday*, by her Majesties Children, and the Children of *Paul's*, and afterwards at the *Black-fryars*; printed 12°. *Lond.* 1632. This Story the Reader may learn from *Ovid's Epistle of Sapho*, to *Phaon*, Ep.21.

Wo-

Woman in the Moon, a Comedy, presented before Her Highness, printed 40. *Lond.* 1667. ^o

✓ Six of these Plays, viz. *Alexander and Campaspe*, *Endymion*, *Galathea*, *Mother Bombie*, *Mydas*, *Sappho and Phao*, are printed together, under the Title of Six Court Comedies, 12^o. *Lond.* 1632. and dedicated by the above mention'd Mr. *Blount*; to the Right Honourable *Richard Lumley*, Viscount *Lumley* of *Waterford*. The other three are printed single in 4^o. By which it appears how much Mr. *Philips* (^m) and his Transcriber Mr. *Winstanley* (ⁿ) are mistaken, in affirming, That all Mr. *Lilly's* Plays are printed together in a Volume: Nor are they less mistaken in ascribing to him a Play call'd *Warning for fair Women*, it being writ by an Anonymous Author.

☞ I presume our Author may have other Pieces in print, tho' I have not been so happy to see them: Mr. *Blount* seems to mention a Book stiled *Euphues*, (^o) 'Our Nation (says he) are in 'his Debt for a new *English* which he taught 'them; *Euphues* and his *England* began first, 'that Language: All our Ladies were then his 'Schollars; and that Beauty in Court, which 'could not Parley *Eupheisme*, was as little regarded, as She which now there, speaks not 'French.

✕

Thomas LODGE.

A Doctor of Physick in the Reign of Queen *Elizabeth*; who was not so entirely devoted to

(m) Pag. 113. (n) Pag. 97. (o) Epistle to the Reader.

Esqu.

+ See *Winstanley*, Lilly was the Author of a famous Pamphlet agt the Martinists call'd *Pop* with a Hatchet about the Year 1589 See D^r. Gabriel Harvey's *Pierce's Supercroagation* (agt. Tho. Nash) 4^o. 1593.

o 1597. when as Wood says the Author was in being

See *Nashes Apol: of Pierce Penniless* 4^o. 1593.

g. is. in *Praise of Lilly* also in *Nashes Have at You to Saffron Walden* 4^o. 1596 Near the End.

c 2^o. 159.... and his England containing his Voyage & adventures &c 8^o. 1580 & 1582. Enplined. *The Anatomy of Wit* &c 2^o. 1581. 1606, 1623, 1630.

D^r Lodge in his *Wits Misery and World's Madnesse* 2^o. 1596. p. 57. says Lilly was famous for the facility of his Discourse. See a True Character of Lilly by Drayton in his *Censure of the Poets*.

* Descended of a Lincolnshire Family was born at the beginning of 2. Elizabeth's Reign was entered at Oxford about 1573 and was afterwards Tutor under W^r. afterwards S^r. Edward Hoby of Trinity Colledge there

+ Lodge was sometime of Lincoln's Inn -
Scillas Metamorphosis entangled with the Unfor-
-tunate Love of Glacis by Lodge 4^o. 1590

Lodge's Marguerite of Anvers 4^o. 1596.

≈ 1617 2: 6 Bathos

≈ By Tho Lodge Gent Printed by I. Painter

Æsculapius, but that during his Residence in the University of *Cambridge*, he sometimes sacrificed to *Apollo*, and the Nine Sisters. Mr. *Philips* says ^(p), 'That he was One of the Writers of those pretty old Pastoral Songs and Madrigals, which were very much the Strain of those Times. But 'tis not in *Lyrick* Poetry alone that he exercis'd his Pen, but sometimes he exercis'd it in *Dramatick* likewise, in which way he has publish two Pieces, viz.

Looking-Glass for London and England, a Tragi-comedy, printed 40. *Lond.* 1598. in an old Black-Letter. In this Play our Author was assisted by Mr. *Robert Green*, of whom we have given an Account p. 241. This Drama is founded on *Holy Writ*, being the History of *Jonas* and the *Ninevites*, form'd into a Play. I suppose they chose this Subject in Imitation of others who had writ Dramas on Sacred Subjects long before them; as *Ezekiel*, a Jewish Dramatick Poet, writ the Deliverance of the *Israelites* out of *Egypt*; *Gregory Nazianzen*, or as some say, *Apollinaris* of *Laodicea*, writ the Tragedy of *Christ's* Passion: as I learn from the Learned *Vossius* ^(q). To these I might add *Hugo Grotius*, *Theodore Beza*, *Petavius*, &c. all which have built upon the Foundation of Sacred History.

Wounds of Civil War, lively set forth in the true Tragedies of *Marius* and *Silla*, publickly play'd in *London*, by the Right Honourable the Lord High Admiral his Servants; printed 40. *Lond.* 1594. For the Plot, consult *Plutarch* in

(1) Pag. 178. (q) Addend. Lib. 2. Inst. Poet.

the Lives of *Marius* and *Silla*; *Velleius Paterculus*, Lib. 2. *Salust. de Bello Jugurth.* *T. Livius*, Lib. 66. *Brev. Florus*, Lib. 3. C. 3. *Aurelius Victor*; *Eutropius*, &c.

- a This Author (as Mr. *Winstanley* says) (1) was an Eminent Writer of Pastoral Songs, Odes, and Madrigals; of which he cites a pretty Sonnet, which is said to be of his Composure: and he has transcrib'd another in praise of *Rosalinde*, out of his *Euphues's Golden-Legacy*. This Book I never saw; and know nothing else of our Author's Writing, except a Treatise of the Plague, printed 4^{to} *Lond.* 1600. As to the Plays ascrib'd to him by Mr. *Philips* and Mr. *Winstanley*, in which he is made an Associate with Mr. *Robert Green*, I have already shewed their mistake in the Account of that Author, to which I refer the Reader.

Sir William LOWER.

A Gentleman that liv'd in the Reign of King *Charles* the First, who during the heat of our Civil Wars, took Sanctuary in *Holland*, where in peace and privacy he enjoy'd the Society of the *Muses*. He was a great Admirer of the *French* Poets, and bestowed some times and pains in dressing some Plays in an *English* Garb: besides what, he has writ himself in his Mother-Tongue. So that we are obliged to him for six Plays, viz.

Amorous Phantasm, a Tragi-comedy printed at the *Hague* 12^o. 1658. and dedicated to her

(1) Pag. 72.

+ He died of the Plague in the City of London Sept. 1625.
2. His Treatise in Defence of Plays - I have seen his Trig for
Morus 1595. - Lodge's Summary upon Die Burtas his
Poem Fol. 1621.

° Doctor Lodge translated Josephus out of J. Fol. 1602, 1609,
1620, 1640, 1670. and The Works of Seneca Fol. 1614 1620. -

▷ 4^o 1590. out of which Shakespeare took his As you like it.
Writ a Tract called Wits Misery and The world's Madnes
discovering the Devils Incarnate of this Age 2^o 1596.
The Countess of Lincoln's Book of breeding Children see
my acc^t of it.

° He was a Cornish Man and died in 1662.

+ W. Lower translated fr^o Rene de Creviers The
Second Part of the first Tome called The Innocent
Lady, or Illustrious Innocence into English. 1654.
The Triumphant Lady or The Crowned Innocence
8^o. 1656. — After the Restoration was published a
Relation of K. Charles the Seconds Voyage and
Residence at the Hague from 25 May to 2 June
1659 in English out of French by S^r W. Lower
Hag. Com: 1660.

^ The ^ by John Ramzay 12^o. 1659 with his Picture
in a Turk head of hair close bodied coat and
broad laced Band; and his arms over it.

Highness *The Princess Royal*. This Play is translated from the *French* of M. *Quinault's Le Fantôme Amoureux*, which appear'd with success on the *French Stage*.

Enchanted Lovers, a Pastoral; printed at the *Hague* 12^o. 1658.

Horatius, a Roman Tragedy; printed 4^o. *Lond.* 1656. This Play is Translated from the *French* of Mr. *Corneille*; and as it is the first Version we had of that Admirable Play, I think it ought to be excused, if it come short of the Excellent Translation of Mr. *Cotton*, and the Incomparable *Orinda*. For the Story, consult *Livy*, Lib. 1. *Florus*, Lib. 1. C. 3. *Dionysius Halicarnassæus*, *Cassiodorus*, &c.

Noble Ingratitude, a Pastoral Tragi-comedy, printed at the *Hague* 12^o. 1658. and dedicated to Her Majesty the Queen of *Bohemia*. Our Author is fully perswaded, that this (†) Play is in the Original One of the best Dramatick Pieces, that has been presented on the *French Stage*: and undoubtedly M. *Quinault* is an Excellent Poet, notwithstanding the Raillery of the Sharp-witted *Boileau* (†).

*Si je pense exprimer un Auteur sans default,
La Raison dit Virgile, & la Rime Quinault.*

Phœnix in her Flames, a Tragedy, printed 4^o. *Lond.* 1639. and dedicated to the Right Worshipful, his most Honoured Cousin, *Thomas Lower Esquire*. This Play was written before our Author was Knighted, and I take it to be the first he writ.

(†) Epist. Dedic. (†) Sat. 2.

Polyeuctes, a Tragedy; printed 40. Lond. 1655. For the true Story, consult *Coeffeteau Hist. Rom. Surius de Vitis Sanctorum*. As to the Incidents of the Dream of *Paulina*, the Love of *Severus*, the Effectual Baptism of *Polyeuctes*, the Sacrifice for the Emperours Victory, the Dignity of *Felix*, the Death of *Nearchus*, the Conversion of *Felix* and *Paulina*, they are all of them the Author's Invention.

Three of these Plays; viz. *Amorous Phantasm*, *Euchanted Lovers*, *Noble Ingratitude*, were printed together at the *Hague*, during the Author's Exile; and at His Majesty's Return, the Remainder of the Copies were purchas'd by Mr. *Kirkman*, who printed new Titles in the Year 1661. ^e

Thomas LUPON.

I am able to recover nothing of this Author, either as to the time of his Birth, the Place where he liv'd, or any thing he writ, besides a Tragedy mention'd in former Catalogues, called

All for Money, which I never saw.

M.

Lewis MACHIN.

A Gentleman that liv'd in the Reign of King *Charles the Martyr*; the Author of a single Play, called

Dumb Knight, an Historical Comedy, acted fun-

+ Sr W^m Lovers Hist of Joseph 8^o 1655. Is a Translat from
the French in Prose but The Salisbury wrote the Hist of
Joseph in Verse 4^o 163 - Dan^l Cudmore published his
Poem of Joseph in 2^o 1652. And another Poem
was published of Joseph & Potiphars Wife in 8^o 1680.
Ana Goldsmith's translat of Hugo Grotius his Play of
Joseph

o Sr W^m's Art of War M^s in Folio was never published
I think

N Sure it should be Lupton - He has Verses before Dr
J^r Jones's Books of the Baths.

There was a Writer in Queen & Elizabeth's Time ~~right~~
agt Father Parsons of this Name Lupton. J. Lupton's
Thousand Notable Things of Sundry Sorts 2^o 1586 in
Prose. 2. if not the Translat of Works.

and Donald Lupton I have mentioned in my Catalogue
of all the Books & Pamphlets relating to London, in Folio,
begun A^o 1740, and in pth I have now 1746, entered
between Three & Four Hundred Articles, besides
Remarks & now in June 1748, between 4 and 500. - Now
in Octob. 1750, Six Hundred Thirty Six.



fundry times by the Children of his Majesties Revels; printed 40. *Lond.* 1633. Our Author has borrow'd several Incidents from Novels; as the Story of *Mariana* her Swearing Prince *Philocles* to be Dumb, Act 2. is borrow'd from *Bandello's* Novells, as I have read the Story, translated by *Belleforest* Tom. 1. Nov. 13. The same Incident is in a Play, called *The Queen*, or *The Excellency of her Sex*. *Alfonso's* Cuckolding *Prate* the Oratour, Act 3. and the latter appearing before the Council, and pleading in *Alfonso's* Cloathes, whilst he is brought before the King in the Orator's Habit, Act 5. is borrow'd (as I remember) from another of *Bandello's* Novels; and the *English* Reader may meet with the same Story in *The Complaisant Companion*, octavo p. 246.

John MAIDWEL.

An Ingenious Person, still living (as I suppose) in *London*; where some time ago he undertook the Care and Tuition of young Gentlemen, and kept a Private School; during which Employment, besides some other Performances, (with which he has obliged the World) he has borrow'd so much time as to write a Play, stiled

Loving Enemies, a Comedy acted at his Highness the Duke of *York's* Theatre; printed 40. *Lond.* 1680. and dedicated to the Honourable *Charles Fox* Esquire. The part of *Circumstantio*, seems to me to resemble the Humor of *Sir Formal Trifle*; especially the Description of the *Magpies* sucking a *Hens* Egg,
Act

Act 4. Sc. 1. is writ much after the same way with *that* of the Mouse taken in a Trap, See *Virtuoso*, Act 3. towards the End. The Epilogue to this Play, is writ by Mr. *Shadwell*.

+

Jasper MAIN:

A Person of Fame and Note, as well for Natural Parts, as acquired Learning. He was Born in the Reign of King *James* the First, at *Hatherleigh*, &c. His Education was at *Westminster* School; from whence he was transplanted to *Christ-Church*, and admitted Student *A.D.* 1624. In this Colledge he gradually advanced in the Study of Arts and Sciences, till he took both his Degrees, and enter'd into holy Orders, and was prefer'd to two Livings, both in the Gift of the Colledge, and one hard-by *Oxford*. About this time the Civil Wars breaking out, and the Pious King being forc'd by wicked Subjects, to fly for shelter to this Seat of the Muses: our Author was made choice of amongst others deputed to Preach before His Majesty. Soon after which, Mr. *Wood* tells us, he was created Dr. of Divinity, and resided in *Oxford* till the time of the Mock Visitation sent to the University, when he, amongst other Worthies eminent for their Loyalty, was ejected not only from the Colledge, but both his Livings. During this Storm, he found an *Asylum* in the House of the Right Honourable the Earl of *Devonshire*, where for the most part he resided, till the Happy Return of King *Charles* the Second to his Kingdomes; at

+ Resint his Sermons in my Collect. of Pamphlets among
the 200 Volumes I bought out of L^d Mansfield's Library
at the Auction thereof in Pauls Coffee House; here
mentioned p. 337.

in Devonsh. 1604.

at which time, he was not only restored to his Places, but made Canon of *Christ-church*, and Arch-deacon of *Chichester*; which Preferments he enjoy'd to his Death. He was a Person of a ready and facetious Wit, and yet withal, a sound, Orthodox Preacher. In his younger years, he was very much addicted to Poetry, in which time he writ two Plays, which are very much esteem'd by the generality of those who delight in Dramatick Poetry.

Amorous War a Tragi-comedy, printed 4^o. Oxon. 1658.

City Match, a Comedy acted before the King and Queen at *Whitehall*, and afterwards on the Stage at *Black-friars*, with general Applause, and printed 4^o. Oxon. 1658. These two Plays, have been printed in Folio, 4^o. and 8^o. and are bound together.

Besides these Dramatick Pieces our Author writ a Poem, upon the Naval Victory over the *Dutch* by the Duke of *York*, printed 1665. and added some Dialogues to those of *Lucian* translated by Mr. *Francis Hicks*, printed Fol. Lond. 1638. He publisht likewise many serious Pieces, as several Sermons in 4^o. 1646---47---52---62. Amongst which, none was so much talkt of, as *that* concerning false Prophets. It was, if I mistake not, writ against by Mr. *Francis Cheynel*, which occasion'd our Authors Vindication publisht 1647. He writ besides *Ὁχλομαγία*, or The Peoples War examined, according to the Principles of Scripture and Reason, in answer to a Letter, for the satisfaction of a Person of Quality, printed 4^o. ---1647. with

several other Pieces which I have not seen.

+ He Died on the Sixth day of *December, An.* 1672. and was Buried in *Christ-Church* on the North-side of the Quire: having in his Will left several Bequests to Pious uses. As Fifty Pounds to the Re-building of *St. Pauls*; A Hundred Pounds to be distributed by the Two Vicars of *Cassington* and *Purton*, for the use of the Poor of those Parishes, with many other Legacies: amongst which I cannot forget *One*, which has frequently occasion'd Mirth at the relation. He had a Servant who had long liv'd with him, to whom he bequeath'd a Trunk, and in it *Somewhat* (as he said) *that would make him Drink after his Death*. The Doctor being dead the Trunk, was speedily visited by his Servant with mighty Expectation, where he found this promising Legacy to be nothing but a *Red-Herring*: So that it may be said of him, that his propensity to innocent Raillery was so great, that it kept him Company even after Death.

Cosino MANUCH.

A Gentleman that liv'd in the Reign of King *Charles* the First, and One that as I suppose took up Arms for his Majesty, under the Quality of a Major, tho' whether of Horse or Foot I am ignorant. Mr. *Phillips* (*) supposes him an Italian, stiling him *Manuci*; but whatever his Country be, he has writ Two Plays which shew him well vers'd in the English Language; viz.

(*) *Modern Poets*, p. 29.

+ aged near 68.

1 Five Hundred Pounds; said Dugdale's Hist of St Pauls
Edit. Hol. 1716. p. 174. And 100 to the Poor of Caddington &c.

+ He is reputed the author of *The Bastard a Tragedy*

4^o 1652 See page

o 1659 So in Balthaz's Catal June 1749.

Just General, a Tragi-comedy printed quarto Lond. 1650. and dedicated to the Right Honourable *James Earl of Northampton*, and *Isabella*, his most Virtuous Lady. This is the first Play our Author writ, and which was intended for the Stage, but never acted: not that it is any ways contemptible; and therefore the Major did not forfeit his Modesty when he said of it, (b)

*In spite of Malice, venture I dare thus far,
Pack not a Jury, and I'll stand the Bar.*

Loyal Lovers, a Tragi-comedy printed 4^o. Lond. 1652. In this Play our Author lashes the old Committee-men, and their Informers, in the Persons of *Gripeman* and *Sodom*, and I believe he meant to expose *Hugh Peters's* Adventure with the *Butcher's Wife of St. Sepulcher's*, with his Revenge thereupon, under the Characters of *Phanaticus* and *Fly-blow*. If my Conjecture prove true I hope no sober man will be angry, that *Peters* should be personated on the Stage, who himself had ridicul'd others, when he acted the *Clown's* part in *Shakespeare's* Company of Comedians, as I have read in *Dr. Young's* Relation of his Life.

If it be consider'd that our Author's Muse was *travesté en Cavileer*; that he made Writing his Diversion, and not his Business; that what he writ was not borrow'd but *propria Minerva*, I hope the Criticks will allow his Plays to pass Muster amongst those of the third Rate.

(b) Prologue to the Reader.

Gervase MARKHAM.

A Gentleman who flourisht under the Reigns of Queen *Elizabeth*, King *James*, and King *Charles* the First: for the later of whom he took up Arms, in the time of the Rebellion: being honour'd by His Majesty with a Captain's Commission. He was the Son of *Robert Markham* of *Cotham*, in the County of *Nottingham* Esq; and was eminently Famous for his numerous Volumes of Husbandry, and Horsemanship: besides what he has writ on Rural Recreations, and Military Discipline. He understood the Practick as well as the Theory of the Art of War: and was esteem'd a good Scholar, and an excellent Linguist, understanding perfectly the *French*, *Italian*, and *Spanish* Languages, from all which he collected Notes of Husbandry. In the enumeration of his Works the Reader will be satisfied of his excellent Parts and Abilities: and that he was *tam Marti quam Mercurio*, vers'd in the Employments of War and Peace: and One piece of Dramatick Poetry which he has publisht, will shew that he Sacrific'd to *Apollo*, and the *Muses*, as well as to *Mars* and *Pallas*. This Play is extant under the Title of

Herod and Antipater, a Tragedy printed 4^o. Lond. 1622. where, or when this Play was acted the imperfection of my Copy hinders my information. For the Foundation 'tis built on History. See *Iosephus Ant. Jud. Lib. 14, 15, 16, & 17. Torniell, Salian, Spondanus, Baronii Ann. &c*

+ W. Burton in his Description of Leicestershire fol. 1622. p. 237.
Speaking of Farriery Horsemanship and the Writers
therein, says that Master Gerouse Markham descended
descended out of the House of Cotham in Northamptonshire
has in his Masterpiece exactly set down all things
belonging to Smith Farrier or Horse-Leach printed 1615.
Praise of Markham in Christopher Wates Translation of
Gratius his Cynegeticon.

Jervis Markham wrote Solomon's Canticles in
English Verse &c. F. More's Second pt of Wits
Commonwealth 12^o. 1598 fol. 285-b.

- o The most ancient price of his Poetry I have seen is
The most Honorable Tragedy of St. Richard Grimwile
An^t. 8^o. 1595. Dedicated to the Rt^t. Hon^{le}. his Singular
good Lord the Lord Morley by Jervis Markham with
Poems before it to the Rt^t. Hon^{le}. Rob^t. C. of Essex
Then Wriothesley C. of Southampton & the Hon^{le}. Sir^t
St. Edw. Wingfield The Argument w^{ch} he prefixes
to this Poem is, plainly taken from St. Walter Raleigh's
Report of that desperate Fight near the Azores
in w^{ch} St. Richard Grimwile most gallantly lost
his Life An^t. 1591. w^{ch} Report was first printed
in 4^o. 1591. and afterwards in Hakluyts Voyages
Vol. 2 fol. 1599.

+ This Poem of Markham is writ in Chanzas of Eight Verses
2 in a page and the whole Poem may contain about 88 or
90 pages. His Master piece or other Books of Husbandry
are commended by Christopher Wase in his Gentils
book of Hunting 8^o 1634 & in Harlebe's Legacy
Markham's Art of archery 12^o 1632. Dorew's &c
4^o 1597. There was another named Francis
Markham who wrote Five Decades of Episodes of
Hon^r & War in Folio abt. 1625. Of this Francis
Markham see Dr. Rob. Thorstons Antiq. of Notting-
-hamshire Fol. 1677 - pag. 176

The famous Whore or Noble Curtezian
Containing the lamentable Complaints of
Paulina the famous Roman Curtezian
sometime Mistress unto the great Cardinal
Hypolito of Est. 8^{vo} 1609 Transl^d from the
Italian.

I shall now mention his Works, and first those which treat of Horsemanship, which have made him Famous all over *England*. Of these he has writ *A Discourse of Horsemanship*, printed 4^o. without Date, and dedicated to Prince *Henry* Eldest Son to King *James* the First. *Cure of all Diseases incident to Horses*, 4^o. 1610. *English Farriar*, 4^o. 1649. *Master-piece*, 4^o. 1662. *Faithful Farriar*, 8^o. 1667. *Perfect Horseman*, 12^o. 1671. For Husbandry he publisht *Liebault's Le Maison Rustique*, or The Country Farm, Fol. *Lond.* 1616. This Treatise (which was at first translated by Mr. *Richard Surfet*, a Physitian) our Author enlarg'd with several Additions from the *French* Books of *Serres* and *Vinet*, the *Spanish* of *Albiterio*, and the *Italian* of *Grilli*, and others. *The Art of Husbandry*, first translated from the Latine of *Conr. Heresbachius*, by *Barnaby Googe*, he revis'd and augmented, 4^o. 1631. He writ besides, *Farewel to Husbandry*, 4^o. 1620. *Way to get Wealth*, wherein is compris'd his Country Contentments, printed 4^o. 1668. To this I may add *Hungers Prevention*, or his *Art of Fowling*, 8^o. His *Epitome*, 12^o. &c. In Military Discipline, he has publisht *The Souldiers Accidence*, and *Grammar*, 4^o. 1635. Besides these the second part of the First Book of *The English Arcadia* is said to be writ by him: inso-much that he may be accounted if not *Unus in Omnibus*, at least a Benefactor to the Publick, by those Works he left behind him, which will (without doubt) eternise his Memory.

Christopher MARLOE.

An Author that was Cotemporary with the Incomparable *Shakespear*, and One who trod the Stage with Applause both from Queen *Elizabeth*, and King *James*. Nor was he accounted a less Excellent Poet by the Judicious *Johnson*: and *Heywood* his Fellow Actor, stiles him, the Best of Poets. In what esteem he was in his time may be gathered from part of a Copy of Verses writ in that Age, call'd a *Censure of the Poets*, where he is thus Characteriz'd.

*Next Marlow bathed in the Thespian Springs,
Had in him those brave Sublunary things,
That your First-Poets had; his Raptures were
All Air and Fire, which made his Verses clear;
For that fine Madness still he did retain,
Which rightly should possess a Poet's Brain.*

His Genius inclin'd him wholly to Tragedy, and he has obliged the world with Seven Plays of this kind, of his own Composure, besides One, in which he join'd with *Nash*, call'd *Dido Queen of Carthage*, which I never saw. Of the others take the following Account.

✓ *Dr. Faustus his Tragical History*, printed 4^{to}. Lond. 1661. There is an old Edition which I never saw, but this is printed with new Additions of several Scenes. The Plot, or the Foundation of this Play, may be read in several Authors, as *Camerarii Hor. Subciv. Cent. 1. Wierus de Prestigiis Daemonum, Lib. 2. Cap. 4. Lonicerus, &c.*

Ed.

+ See my Winstanley & Core p. 395

o He was sometime a Student in Cambridge afterwards an Actor & then a Writer of Plays, born at the former part of R. Edw. 6. Educated a Scholar at Cambridge

My Extracts out of Ld Keeper Puckering's Papers in the Harleian Library and out of Peter's Contin of the Poem of Hero & Leander in one of the 8^{vo}. red pocket Books where there are also 30 Verses in his Praise by that Peter who therein said no Mortal who ever contended wth Marlowe ag^t. Reason could overcome him calls him the Prince of Poetry and that Marlowe must now teach Melody to Orpheus

^ next

^ by Mich Draxton in his Eleg. Epist to Hen Reynolds Esq^r of Poets & Poetry

✓ 1604 bl. Lw^r & of this Play see my Life of Edward Alleyn in Biog. Britan^a.

See the Jesuits play at Lyons in France as it was there presented both to the amazement of the Beholders & the Destruction of the actors in Aug^t. last past black Lett. 2^o 1607.

* Ant Word ascribes Dido Queen of Carthage to Marlowe & Nash from Edw Phillips

Mr. Rich: Carver the Cornish Antiquary in his Disc of the Great Curies of the English Tongue

X

7. Couples Marlowe with Shakespeare where he does
would go read Catullus take Shakespeare and
Marlow's Fragment that is the Venus & Adonis
or Lucrece of one & Here & Lear or of other

+ As Musaeus who wrote the Loves of Hero and Leander
had two excellent Scholars Thamaras and Hercules:
So hath he in England two excellent Poets Imitators
of him in the same Argument and Subject Christopher
Marlow and George Chapman See More's Second
Part of Wits Commonwealth 12^o 1598. p. 282 He also
names him among Sidney Spencer Shakespeare
Daniel &c for having mightily enriched and
gorgeously invested, in rare Ornaments and
resplendent Habilliments, the English Tongue
Ib. p. 280.

= 1598, 1622, The Troublesome Reign & Lamentable
Death of Edward 2 with the Tragicall Fall of
 proud Mortimer: also the Life & Death of Piers
Gaveston the great Earl of Cornwall and mighty
Favorite of R. Edward II written by Christo:
Marlow Gent. acted by the C. of Pembroke's
Serv^{ts} not printed till 1598 4^o. It is in Blank Verse

x 44 Years

5 p. 536.

My Life of Edw: Allcyn now Printed in the
Biogr^o. Britannica v. p. 536.

Unhappy in thy End
Marlow the Muse's Darling for thy Verbe;
Fit to write Passions; for the Souls below,
If any wretched Souls in Passion speak
See Peele's Honor of the Garter
4^o 1599.

Edward the Second, a Tragedy printed 4^o. =
Lond.----- I know not the Date, or the Stage
 where this Play was acted, thro' the defect of
 my Title-page. For the Plot consult the Hi-
 storians, that have writ on those Times, as
Ranulphus Higden, Walsingham, Math. West-
minster. Especially those that have more par-
 ticularly writ his Life, as *Thomas de la More.*
Sr. Fr. Hubert, &c.

Jew of Malta, a Tragedy play'd before the
 King and Queen, in her Majesties Theatre, at
Whitehall, and by her Majesties Servants at the
Cock-pit, printed 4^o. *Lond.* 1633. (after the
 Author's Decease) and dedicated (by Mr. *Tho-*
mas Heywood the Publisher) To his Worthy
 Friend Mr. *Thomas Hammon* of *Gray's-Inn*.
 This Play was in much esteem, in those days
 the Jew's Part being play'd by Mr. *Edward Al-*
len, that Ornament both to *Black-friars Stage*,
 and to his Profession; to the One on Account of
 of his excellent Action, to the Other of his
 exemplary Piety in founding *Dulwich Hospital*
 in *Surrey*. What Opinion Mr. *Heywood* had
 of the Author and Actor, may be seen by the
 beginning of his Prologue spoke at the *Cock-pit*.

We know not how our Play may pass this Stage,
*But by the best of Poets * in that Age*
The Malta Jew had being, and was made :
*And He, then by the best of * Actors play'd :*
In Hero and Leander, (c) one did gain
A lasting Memory : in Tamberlain,

* Marloe. * Allen. (c) A Poem.

This Jew, with others many : th' other wan
 The Attribute of peerless ; being a Man
 Whom we may rank with (doing no one wrong)
 Proteus for Shapes, and Roscius for a Tongue.

Lust's Dominion, or The Lascivious Queen, a Tragedy publisht by Mr. Kirkman 8^o. Lond. 1661. and dedicated to his worthily honour'd Friend William Carpenter Esquire. This Play was alter'd by Mrs. Behn, and acted under the Title of *Abdelazer, or The Moor's Revenge*.

Massacre of Paris, with the Death of the Duke of Guise ; a Tragedy, play'd by the Right Honourable the Lord Admiral's Servants, printed octavo Lond. — This Play is not divided into Acts ; it begins with that fatal Marriage between the King of Navarre and Marguerite de Valois, Sister to King Charles the Ninth, the Occasion of the Massacre ; and ends with the Death of Henry the Third of France. For the Plot, see the Writers of those times, in the Reigns of these two Kings, Ch. IX. and Henry III. Thuanus, Davila, Pierre Matthieu, Dupleix, Mezeray, &c. ^e

~ *Tamburlain the Great, or The Scythian Shepherd*, a Tragedy in two parts ; sundry times acted by the Lord Admiral's Servants, printed in an old Black-Letter octavo Lond. 1593. Had I not Mr. Heywood's Word for it, In the fore-mention'd Prologue, I should not believe this Play to be his ; it being true, what an ingenious Author said (d), That whoever was the Author, he might ev'n keep it to himself, secure from Pla-

*~

(d) Sander's Preface to Tamerlane,

+ Winstanley says for Phillips that Chapman finished
Marlowes Hero and Leander. but this I know that there
is in Print The Second Part of Hero & Leander &c. by
Ben Petowe 4^o 1598 who in his Dedication to Sir
H. Guiford says the Hero & Leander poem by
Marlowe was not finished being prevented by
sudden Death & he being enriched with the true
Italian Discourse of these Lovers further Fortune.
has persuaded to finish the History, tho not so well
as divers, & per Wits, would have done it.

In the beginning of his said work, this Petowe
has 32 Lines on Marlowe, very much in his Praise
allegding that no English Writer can as yet
attain to his honeyflowing vein &c. see them in
one of my red Pocket Books

^ no date —
o Did not Dryden & Lee write on this sub.
^ Marlowe's name is not to it. & Phillips ascribes
it to The Newton

^ 1590 ^ & 4^o 1600 ~~London~~ & 4^o 1605 1606
see another Testimony in his Comendated in my
Extracts out of the Return from Parvadius in
the parchment Budget.

* It has been suspected that the great Character
given him by his contemporaries in Propositions on
him that he never wrote. — another Eulogium
on him by Sir Mores in my Winstanley another
by Tho Nash in his Lenten Stuff on tother side
Sir W. Raleigh was an encourager of his Mure
and he wrote an answer to a Pastoral Sonnet
of Sir Walter printed by Isaac Walton in his
Book of Fishing.

+ Some Divines especially Presbyterians of those Times said
 A Wood have brought in to their Examples of Divine
 Vengeance this Christ: Marlo alledging he was
 Blasphemous the Trinity and wrote Discourses
 making Moses a Conjuror and Christ an Impostor
 and all religion but ~~the~~ a device of Policy. and as
 the consequence thereof that being involve with
 a certain Woman and Rivalled by a bawdy serving
 Man fitter for a Pimp than an ingenious
 Amoretto as Marlo thought himself, he pushed
 upon his Rival with his Dagger to stab him
 But the Jew^d avoiding the Stroke catch'd hold
 of Marlo's wrist and made him stab his own
 Dagger into his own Head, so as no Surgery
 could recover him but he died of the wound
 before the year 1593. See Tho. Beards Theatre of
 Gods Judgements lib. 1. Cap. 23. or 25. Sect. 7. Mares
 2^d pt of His Commonwealth 12: 1598. P. 161. Puckering's
 M. abt. his Tenets, in Bibl: Charl: There was one
 Mr. . . . Marlow in the Reign of K. Cha. 2. who
 published a Book of Cyphers or Letters rever.
 8^o 1683.

^ before 1598 in Mares & 1600.

^ 1622 163^o — 8^o —

^ Elizabeth

or after this his father Thos. Maron: having wasted
 his Estate, he went into the Low Country Ward but
 not advanced there to his Expectation he returned
 & by the favour of Sir John Puckling was admitted
 one of the Troop he rais'd for K. Cha. 1. in the
 Expedition agt the Scots A. 1639 but falling sick
 at York he returned & died at London the same
 year. A. Wood.

giary. For the Story, see those that have writ his Life in particular, as *Pietro Perondini*, M. *St. Sanctyon*, *Du Bec*, &c. and those that have treated of the Affairs of *Turks* and *Tartars* in general, in the Reigns of *Bajazet* and *Tamerlane*, as *Laonicus*, *Chalcocondylas*, *Pet. Bizarus*, *Knolles*, &c.

He writ besides a Poem, call'd *Hero and Leander*; *Whose mighty Lines* (says One (e)) Mr. Benjamin Johnson, a Man sensible enough of his own Abilities, was often heard to say, that they were *Examples fitter for Admiration, than Paralel*. This Poem being left imperfect by our Author, who (according to Mr. Philips (f)) *In some riotous Fray, came to an untimely and violent End*; it was finished by Mr. Chapman, and printed ~~at~~ Lond. 1606. ^

Shakerley MARMION.

A Gentleman born in the Reign of ~~King~~ *Charles the First*, at *Ainoe*, (in *Sutton Hundred*) in the County of *Northampton*, about the beginning of *January A. D. 1602*. He was bred up at *Thame-School*, in *Oxfordshire*, and at fifteen Years of Age was sent to the University of *Oxford*, where he became a Member of *Wadham Colledge*, and in 1624. he took his Master of Arts Degree. ^ What further became of him, I know not, all that I am able to inform the Reader, is, that he was the Author of three Comedies, which have formerly been well approv'd, viz.

(e) Bosworth's Poems, Pref. (f) *Modern Poet.*, p. 24.

Antiquary, a Comedy, acted by her Majesties Servants at the *Cock-pit*, and printed quarto *Lond.* 1641. *Aurelio's* declaring his Marriage to the Duke and *Leonardo*, from *Lucretia's* Lodging, where he got in by her Maid's Assistance, is an Incident (as I have already shew'd) in several Plays.

Fine Companion, a Comedy acted before the King and Queen at *Whitehall*, and sundry times with great applause at the Private House in *Salisbury-court*, by the Prince's Servants; printed quarto *Lond.* 1633. and dedicated to the truly Noble, and his worthy Kinsman in all respects, Sir *Ralph Dutton*. The Reader will find that Captain *Porpuß*, in Sir *Barnaby Whig*, is beholding to Captain *Whibble* in his Play, for some of his Expressions.

Holland's Leaguer, an Excellent Comedy, often acted with great Applause, by the High and Mighty Prince *Charles* his Servants, at the Private House in *Salisbury-court*, printed quarto *Lond.* 1632. The Author in this Play has shewed his Reading, having borrow'd several things from *Juvenal*, *Petronius Arbyter*, &c.

Mr. *Winstanley* has made no mention of our Author, and Mr. *Philips* (*) to prove his Character of him, that he is not an Obscure or Uncopious Writer of *English* Comedy, has ascrib'd two Comedies to him, which belong to other Men; the *Fleire* being writ by *Edward Sharpham*, and the *Fair Maid of the Exchange* (if we may believe *Kirkman's* Account) by *Thomas Heywood*.

(*) *Modern Poets*, p. 170.

X In *The Noddy's Lenten Staff* 4^o 1599. p. 42. is another Character of this Hero & Leander very much to its praise Speaking of Hero & Leander he says "Of whose Divine Musings sung, & a Diviner Muse than him Rith Marlow"

+ A. Wood ascribes to him also. — Cupid and Pyghe or an Epic Poem of Cupid and his Mistresses as it was lately presented to the Prince Elector. 4^o 1637. 'Tis a Moral Poem of 2 Books the first in 4 Sections the other 3.

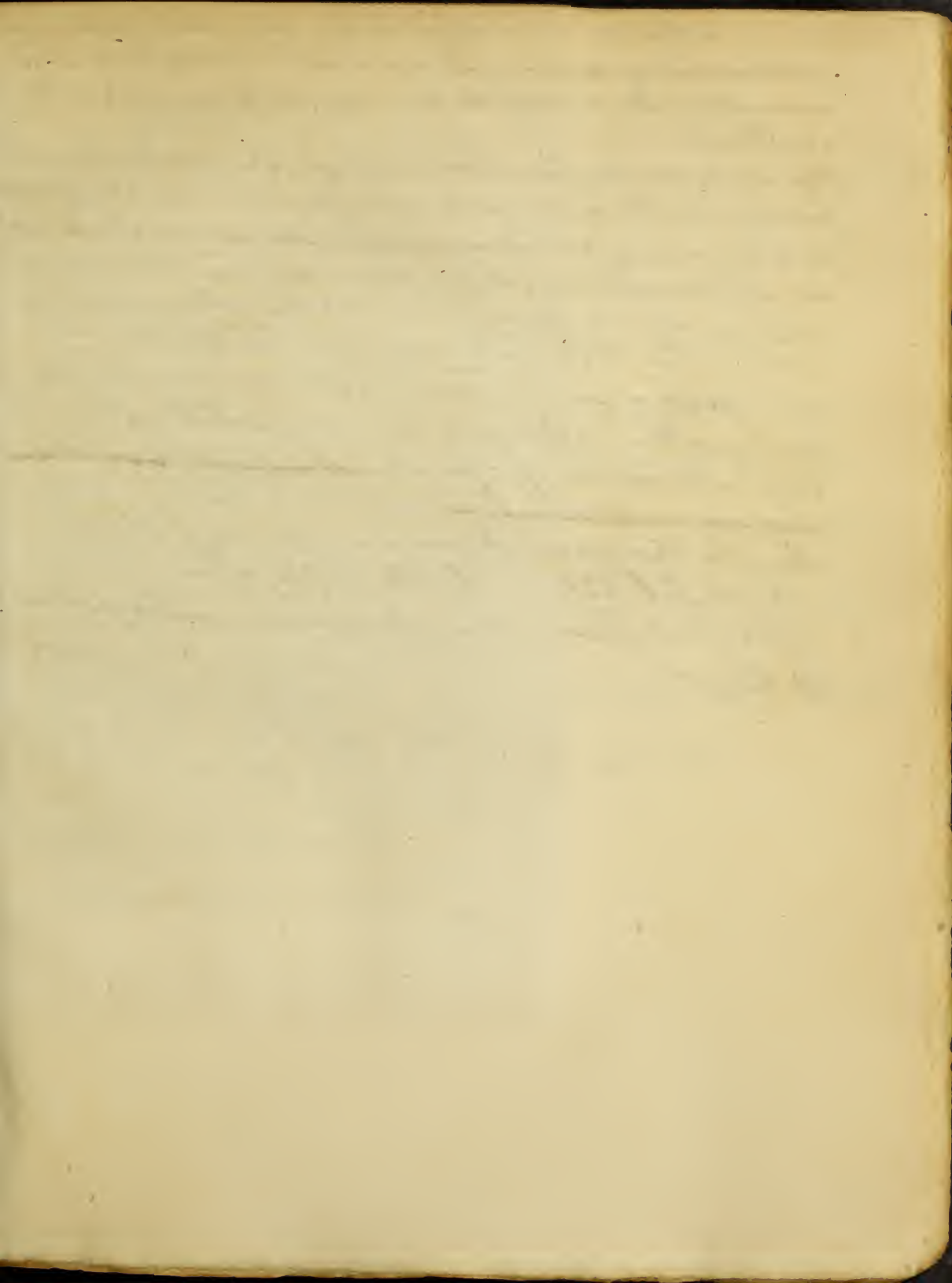
o See a Tract in Prose call'd *Hollands Leaguer*: or an Historical Discourse of the Life and actions of *Dona Britannica Hollandia* the Arch. Mistresse of the Wicked Women of *Eutopia*: wherein is detected the notorious Sin of Panderism and y^e execrable Life of the Luxurious Impudent. 4^o 1632. This notorious Bawd kept her Stronghold or Impregnable Fortick of Fornication on the Bank side renowned for the Memory of Long Meg, who had there for many Years kept the same Open House of infamous Hospitality; which stood near those three noted playhouses the Globe Hope and Swan. This Bawds Parents were of Dutch Extract, or had some alliance with y^e Netherl^d whence she is named as above but they lived and she was born in *Eutopia* near the Fair City of Mangrove as tis here disguis'd, and indeed the whole story, tho' sensibly written, is too much concealed. when she was beleaguered by the Parish

X Officers she let down her Drawbridges and
stuffed them in the Muddy Moat which with
other Fortifications surrounded her Castle of
Concupiscence; whence I suppose is called
Hollands Leaguer. Of which Castle there is a
wooden Print prefixed to this Pamphlet. [x x below]

=+ See Lupton's too good to be true; shewing the
Manners of the People of Maugswin i.e.
Nusquam. in a Dialogue 4^o 1580.

[x x Perhaps Marmion was the Author of this
Pamphlet the the name of Nicholas Goodman
is printed at the end of it.

Is not Dona Britannica Hollandia somewhat
related to Marston's Dutch Cartegian 4^o 1605?
8^o 1633. (see p 348)



+ Seems to have been that John Marston who was a Student of Corpus Christi Coll. in Oxford and admitted B. A. 23 of February 1592 mentioned by A. Wood.

He died in the former part of King Charles the first his Reign aged about Threescore years 2. if he was of the Fam. of the Marstons of Apscot in Salop whereof John Marston, who died 8 April 1597 and was buried at Wistanslow, had by Mary^r his Wife, John Marston of Apscot who died 1605 & was buried at Wistanslow. He left by Jane Da^r of Edward Lewis of Whittington, Edw^r Marston of Apscot ~~who died 1605~~ buried at Wistanslow 1623. 2. Richard. 3. Mary. See the Pedigree & arms in Vincents Salop. No 134 fol. 628. in the Heralds office

o There has been a Family of them in Shropshire
A (2. Elis: &

John MARSTON.

An Author that liv'd in the Reign of King James the First, who was a Contributor to the Stage in his Time, by Eight Plays which were approv'd by the Audience at the *Black-fryars*, and one of them, viz. *Dutch Curtezan*, was some few Years since, reviv'd with success on the present Stage, under the Title of *The Revenge*, or *The Match in New-gate*.

The place of our Author's Birth, and Family, are to me unknown, neither can I recover other Information of him, than what I learnt from the Testimony of his Book-feller (h); 'That he was free from all Obscene Speeches, which is the chief cause that makes Plays to be so odious unto most Men. That he abhorr'd such Writers and their Works, and profess'd himself an Enemy to all such as stufft their Scenes with Ribaldry, and larded their Lines with Scurrilous Taunts and Jest: So that whatsoever even in the Spring of his Years, he presented upon the private and publick Theatre, in his Autumn and Declining Age he needed not to be asham'd of. An Excellent Character! and fit for the Imitation of our *Dramatists*; most of whom would be thought to have thoroughly studyed *Horace*: I could wish therefore, that they which know him so well, would call to Mind and practice his Advice; which is thus exprest (i),

(h) Ep. Ded. to his Plays, 20. (i) *De Arte Poeticâ*.

*Silvis deducti caveant, me judice, Fauni, —
 Ne nimium teneres juvenentur versibus unquam,
 Aut immunda crepent, ignominiosaq; dicta.
 Offenduntur enim quibus est equus, & pater
 & res.*

+ But leaving this, I shall give the Reader an Account of his Plays in their Accustom'd Order: having first inform'd him, that six of our Author's Plays are collected into one Volume, being publisht under the Title of *The Works of Mr. John Marston*, printed octavo *Lond.* 1633. and dedicated to the Right Honourable, the Lady *Elizabeth Carie*, Viscountess *Faulkland*. According to the Alphabet, I am to begin with, viz.

Antonio and Melida, a History acted by the Children of *Paul's*, printed octavo *Lond.* 1633.

Antonio's Revenge, or *The Second part of Antonio and Melida*; frequently acted by the Children of *Paul's*, printed in octavo. These two Plays were likewise printed in quarto above 30 Years before this new Edition, viz. 1602.

Dutch Curtezan, a Comedy divers times presented at the *Black-fryars*, by the Children of the Queens Majesties Revels; printed in octavo *Lond.* 1633. This Play was publisht long before in quarto viz. 1605. *Cockledemoy's* cheating Mrs. *Mulligrub* the *Vintner's* Wife, of the Goblet and the Salmon, is borrow'd from an old French Book called *Les Contes du Monde*: see the same Story in *English*, in a Book of Novels, call'd *The Palace of Pleasure*, in the last Novel.

Insatiate Countess, a Tragedy acted at the *White-*

+ I cant think wth led A. Wood into the Error of saying
in his Character of Marston that these Six Plays
were gathered together by W. Shakespeare the
famous Comedian by his care also printed in 1633.
by him also Contitled the Works of M^r. John Marston
and Dedicated to Elizabeth Viscountess Folkeland
when Shakespeares was dead 17 years before these
works were so published? Unless he mistook
W. Shcons the printer of those Six Plays for
W. Shakespeare.

✓ The Revenge or a Match in Newgate a Com.
4^o. 1680. by Mrs Behn taken fr^o this D. Countess
A. Wood.

Not Bullcks Womans Revenge or a Match in
Newgate taken in the 2^d of K. Geo. 1. from one or
both of John Gay's Beggars Opera in the first
of Geo. II from one or all.

^ being all which follow but the Indistinct Countess
& Male Content

^ First Part 4^o. 1602 4^o. 2^d part 1602 4^o.

^ 4^o. 1605.

^ p. 350.

^ 4^o 1616

+ John Davis of Hereford in his *Sourge of Solly*
printed abt. 1610, in 8^o has an Epigram to the
ingenious Mr. Geo. Marston wherein he hints
that his Malecontent or Malecontentedness
had made him change his Muse &c.

White-fryars, printed quarto *Lond.* 1603. It being a common custom with our Author to disguise his Story, and to personate real Persons, under feign'd Characters: I am perswaded that in this Play, under the Title of *Isabella*, the Insatiable Countess of *Suevia*; he meant *Joane* the First Queen of *Jerusalem*, *Naples*, and *Sicily*: and I doubt not but the Reader who will compare the Play with the History, will assent to my conjecture. Many are the Writers that have related her Life, as *Collenuccio*, *Simmoneta*, *Villani*, *Montius*, &c. but I refer my English Reader to Dr. *Fuller's* *Prophane State* Ch. 2. That her Life has been the Subject not only of History, but of Poetry and Novels also, is manifest from this Play, and the Novels of *Bandello*, who has related her Story under the Title of *The Inordinate Life of the Countess of Celant*. This Novel is translated into *French* by *Belleforest*, Tom. 2. Nov. 20. and possibly our Author might build his Play on this Foundation. The like Story is related in *God's Revenge against Adultery*, under the Name of *Anne of Werdenberg*, Dutcheß of *Ulm*: See *Hitt.* 5.

Male Content, a Tragicomedy, the first Design being laid by Mr. *Webster*, was corrected and augmented by our Author, printed 4^o. *Lond.* 1604. and dedicated in the following Stile to *Ben Johnson: Benjamini Johnsonio, Poetæ Elegantissimo, Gravissimo, Amico suo candido & cordato, Johannes Marston, Musarum Alumnus, asperam hanc suam Thaliani D. D.* Notwithstanding our Authors profession of Friendship, he
after-

afterwards could not refrain from reflecting on Mr. *Johnson*, on Account of his *Sejanus*, and *Catiline*, as the Reader will find in the perusal of his Epistle to *Sophonisba*: 'Know (says he) 'that I have not labour'd in this Poem to re-
 'late any thing as an Historian, but to enlarge
 'every thing as a Poet. To transcribe Au-
 'thors, quote Authorities, and translate *Latin*
 'Prose Orations into *English* Blank-Verse, hath
 'in this Subject been the least aim of my Stu-
 'dies. That Mr. *Johnson* is here meant, will I
 presume be evident to any that are acquainted
 with his Works, and will compare the Ora-
 tions in *Salust*, with those in *Catiline*. On what
 provocations our Author thus censured his
 Friend I know not, but this Custom has been
 practis'd in all Ages; the Old Proverb being
 verisfy'd in Poets as well as Whores, *Two of a*
Trade can never agree. 'Tis within the Me-
 mory of Man, that a Play has been dedicated
 + to the late witty Earl of *Rocheſter*, and an Essay
 upon Satyr from the same Hand has bespatter'd
 his Reputation: So true it is that some Poets

*Are still prepar'd to praise or to abhor us,
 Satyr they have and Panegyrick for us.*

= But begging pardon for this Digression, I re-
 turn to the Play, which I take to be an honest
 general Satyr, and not (as some malicious Ene-
 mies endeavour'd to perswade the World) de-
 sign'd to strike at any particular Persons.

Parasitaster, or *The Fawn*, a Comedy divers
 times presented at the *Black-fryars* by the Chil-
 dren of the Queens Majesties Revels; printed

+ Dryden he means but not by him I have read
of the Lord Somers wrote it.

= 4^o. 1606

" Cocklede-moy the Tharper, is in the Play of y^e Dutch
Curtizan who cheats Mulignut the Viduar of the
next of Silver goblets also the Silver Cup & Soul of
Salmon and the Bag of Money

+ I had an Hand wth Johnson & Chapman in
East

- I gave my Copy to Mr. Haywood of these Satires
in May 1745 & I question if he has yet extracted
any part of them into his Second Collection for
The British Muse.

8^o. *Lond.* 1633. This Play was formerly printed in quarto 1606. The Plot of *Dulcimet* her cozening the Duke by a pretended Discovery of *Tiberio's* Love to her, is borrow'd from *Boccace's* Novels, Day 3. Nov. 3. This Novel is made use of as an Incident in several other Plays, as *Flora's Vagaries*, *Souldiers Fortune*; and *Nymphadoro's* Humour of Loving the whole Sex, Act. 3. Sc. 1. is copy'd from *Ovid's Amor. Lib. 2. Eleg. 4.*

What you will, a Comedy printed 8^o. *Lond.* 1633. *Francisco's* zanying the Person and Humour of *Albano*, is an incident in several Plays, as Mr. *Cowley's Guardian*, *Albumazer*, &c. tho' I presume the Design was first copy'd from *Plautus* his *Amphitruo*. This I take to be one of our Authors best Plays.

Wonder of Women, or *Sophonisba* her Tragedy, sundry times acted at the *Black-fryars*,⁺ and printed in 8^o. *Lond.* 1633. This Play is founded on History; see *Livy*, Dec. 3. Lib. 10. *Corn. Nepos in Vit. Annibal. Polibius, Appian, Orosius*. The English Reader may read this Story lively describ'd by the Judicious Sir *W. Raleigh*, in his History of the *World*, Book the 5.

Mr. *Phillips* (*), and Mr. *Winstanley* (†) have created him the Author of a Play call'd *The Faithful Shepherd*, which I am confident is none of his; and have omitted his *Satyrs*, which render'd him more eminent than his Dramatick Poetry. The Title is *The Scourge of Villany*, in three Books of *Satyrs*, printed in 8^o. *Lond.* 1598. Mr. *Fitz-Geoffry* above-mention'd,

(*) *Modern Poets*, p. 113. (†) *English Parnassus*, p. 137.

in the Account of *Daniel and Johnson*, writ in
 their Commendation the following Hexastick^(m).

Ad Johannem Marstonem.

*Gloria Marstoni Satyrarum proxima primæ,
 Præmaque, fas primas si numerare duas;
 Sin primam duplicare nefas, tua gloria saltem
 Marstoni primæ proxima semper eris.
 Nec te peniteat stationis, Jane: secundus,
 Cū duo sint tantum, est neuter; at ambo pares.*

John MASON.

I can give the Reader no Account of this Author, further, than he was a Master of Arts in the time of King *James* the First, about the middle of whose Reign he publisht a Play stil'd,

Muleasses the Turk, a Worthy Tragedy, divers times acted by the Children of his Majesties Revels, printed 4^o. *Lond.* 1610. Whether this Play deserv'd the Title of *Worthy*, I shall not determine: but that the Author had a good Opinion of it, seems apparent from his Lemma in the Title-page, borrow'd from *Horace*;

Sume superbiam quæsitam meritis.

Philip MASSINGER.

This Author was Born at *Salisbury*, in the Reign of King *Charles* the First; being Son to *Philip Massinger*, a Gentleman belonging to the Earl of *Montgomery*, in whose service after having spent many years happily, he Died. He

(m) *Affaniarum, Lib. 2.*

his

28

+ One Mr. Mattinger brought Letters up. to the Queen
fro the C. of Pembroke for his L^{ty} leave of absence on
St Georges Day, 1597. Sidneys Letters Vol. 2. p. 93.
2 of the Life of Sejanus to Mattinger by P. M. 4^o 1628.

in the year 1584. 1. Arthur

Pembroke

A. Wood ascribes that Life of Sejanus to Mattinger
and the author of the Craftsman, and others, as I have
noted in my Observatⁿ. on the Catal: of English Lives &c
I suggest it was publishd to reflect upon the D. of Bucks
but I have. a Notion that I have seen it in French.
publishd before the Duke was in great Favour at Court
before his Fall; and that it is only a Translation from
Pet. Matthieu.



+ When I left London in the year 1724. to reside in
Yorksh. I left in the care of the Rev^d Mr. Burridge's
Family wth whom I had several years Lodg^d among
many other Books Goods &c a Copy of this Langhain
in w^{ch} I had written several Notes and References
to further Knowledge of these Poets. When I
returned to London in 1730 I understood my Books
had been dispersed and afterwards becoming
acquainted with Mr. T. Coxeter, I found that
he had bought my Langhain of a Bookseller, as
he was a great Collector of Plays & poetical Books,
this must have been of Service to him, and he has
kept it so carefully from my Sight, that I never
could have the Opportunity of transcribing into
this, I am now writing in, the Notes I had collected
in that. Whether I had entered any Remarks upon
Mabinger I remember not. But he had Commu-
-nications from me concerning him when he
was undertaking to give us a new Edition
of all his Plays which is not published yet he died
on the 19th of April being Easter Sunday 1747.
of a Fever w^{ch} grew ^{from} a cold he caught at an
Auction of Books over Exeter Exchange or by
sitting up late at the Tavern afterwards.

bestow'd a liberal Education on our Author, sending him to the University of *Oxford*, at Eighteen years of Age *viz. 1602.* where he closely pursued his Studies in *Alban-Hall*, for Three or Four years space. How he spent his Life afterwards I know not: but 'tis evident that he dedicated a great part of his Studies to Poetry, from several Plays which he has publisht, and which were highly esteem'd of by the Wits of those times, for the purity of Stile, and the Oeconomy of their Plots; for which Excellency he is thus commended by an old Poet:

*Ingenious Shakespear, Massinger, that knows
The Strength of Plot, to write in Verse, and Prose;
Whose Easy Pegasus will ramble o're
Some Threescore Miles of Fancy in an Hour.*

He was extreamly belov'd by the Poets of that Age, and there were few but what took it as an Honour to club with him in a Play: witness *Middleton, Rowley, Field, and Decker*: all which join'd with him in several Labours. Nay, further to shew his Excellency, the ingenious *Fletcher*, took him in as a Partner in several Plays, as I have already hinted, *p. 217.* He was a Man of much Modesty and extraordinary Parts, and were it not that I fear to draw Envy on our Poets Memory, I could produce several Testimonials in confirmation of this truth: however I will give the Reader one Instance for many, being the Testimony of a Worthy Gentleman, *Sir Thomas Jay*:

*You may remember, how you chid me, when
I rankt you equal with those glorious Men
Beaumont and Fletcher: if you love not praise,
You must forbear the publishing of Plays.
The crafty Mazes of the cunning Plot;
The polish'd Phrase; the sweet Expressions, got
Neither by theft, nor violence; The Concept
Fresh, and unsullied; All is of weight,
Able to make the Captive Reader know,
I did but Justice, when I plac'd you so.*

Our Author has publisht *Fourteen* Plays of his own Writing, besides those in which he join'd with other Poets. We shall begin with a Play call'd

Bashful Lover, a Tragi-comedy often acted at the private House in *Black-friars*, by His Majesties Servants, with great Applause, printed 8^o. 1655.

Bondman, an ancient Story, often acted with good allowance at the *Cock-pit* in *Drury-lane*, by the most Excellent Prince's the Lady *Elizabeth* her Servants, printed 4^o. *Lond.* 1638. and
+ dedicated to the Right Honourable and his Singular good Lord *Philip* Earl of *Montgomery*. The Plot of the Slaves being seduc'd to Rebellion by *Pisander*, and reduc'd by *Timoleon*, and their flight at the sight of the Whips; is borrow'd from the Story of the *Scythian* Slaves Rebellion against their Masters. See *Justin* L. 1. C. 5.

City Madam, a Comedy acted at the private House in *Black-friars* with great Applause, printed 4^o. *Lond.* 1659. for *Andrew Penny-cuicke*, One of the Actors, and dedicated by him

to

^ 1624, and again

+ In this Dedication he names his Father Arthur
Maddinger who spent many years happily in that
Hon^{ble} House and died a Ser^{vt} in it under this
Carls Father who was Henry Carl of Brunswick
so that Langbain has led many besides A. Wood
into Error, by calling Maddinger's Father, Philip

to the truly Noble and Virtuous Lady, *Anne*, Countess of *Oxford*. This is an Excellent old Play.

Duke of Millain, a Tragedy printed in 4^o. tho when, or where acted I know not, my Copy being imperfect. As to the Plot, I suppose *Sforza's* giving orders to his Favourite *Francisco*, to murder his beloved Wife the Dutchesse *Marcelia*, was borrow'd from the History of *Herod*, who on the like occasion left orders with his Uncle *Joseph* to put his beloved *Mariamne* to Death; as the Reader may see in *Josephus*, Lib. 15. Cap. 4.

Emperor of the East, a Tragi-comedy divers times acted at the *Black-friars*, and *Globe* Play-houses, by the King's Majesties Servants, printed 4^o. *Lond.* 1632. and dedicated to the Right Honourable, and his very good Lord, *John* Lord *Mchune*, Baron of *Oke-hampton*. This Play is commended by three Copies of Verses, One of which was writ by Sir *Aston Cockain*. For the Play, 'tis founded on the History of *Theodosius* the Younger. See *Socrates* L. 7. *Theodoret* L. 5. *Nicephorus* L. 14. *Baronius*, *Godeau*, &c.

Fatal Dowry, a Tragedy often acted at the private House in *Black-friars*, by His Majesties Servants, printed 4^o. *Lond.* 1632. This Play was writ by our Author and Mr. *Nathaniel Field* (of whom I have already spoken). The behaviour of *Charalois* in voluntarily choosing imprisonment to ransom his Fathers Corps, that it might receive Funeral Rights; is copied from the Athenian *Cymon*, that admirable Example of Piety so much celebrated by *Vale-*

rius Maximus, Lib. 5. C. 4. Ex. 9. *Plutarch* and *Cornelius Nepos* notwithstanding make it a forc'd Action, and not voluntary.

Guardian, a Comical History often acted at the private House in *Black-fryars* by his late Majesties Servants, with great Applause, printed 8o. *Lond.* 1655. *Severino's* cutting off *Calipso's* Nose in the dark, taking her for his Wife *Jolantre*, is borrow'd from the *Cimerian Matron* a Romance 8o. the like Story is related in *Boccace* Day 8. Nov. 7.

Great Duke of Florence, a Comical History often presented with good allowance by her Majesties Servants at the *Phœnix* in *Drury-lane*, printed 4o. *Lond.* 1636. and dedicated to the truly Honoured and his noble Favourer, Sir *Robert Wiseman* of *Thorrel's-Hall* in *Essex*. This Play is commended by two Copies of Verses, One of which was writ by Mr. *John Ford*, of whom we have already spoken p. 219. The false Character given the Duke of the Beauty of *Lidia*, by *Sanasarro*, resembles the Story of King *Edgar* and Duke *Ethelwolp* in his Account of the Perfections of *Alphreda*. As the Reader may find the Story related in our English Chronicles that have writ the Reign of *Edgar*, as *Speed*, *Stow*, *Baker*, &c.

Maid of Honour, a Tragi-comedy often presented with good allowance, at the *Phœnix* in *Drury-lane*, by the Queen's Majesties Servants, printed 4o. *Lond.* 1632. and dedicated to his most Honoured Friends, Sir *Francis Foliambe*, and Sir *Thomas Bland*. A Copy of Verses is prefixt to the Play, writ by Sir *Aston Cokain*.

New

^ — ^ all the other Extant

New way to pay Old Debts, a Comedy often acted at the *Phœnix* in *Drury-lane*, by the Queens Majesties Servants, printed 4^o. *Lond.* 1633. and dedicated to the Right Honourable *Robert Earl of Carnarvan*. This Play is deservedly commended by the Pens of *Sir Henry Moody*, and *Sir Thomas Jay*, above-mention'd.

Old Law, or *A new Way to please you*, an excellent Comedy acted before the King and Queen at *Salisbury-house*, and at several other places with great applause, printed 4^o. *Lond.* 1656. In this Play our Author was assisted by *Mr. Middleton*, and *Mr. Rowley*. At the End of it is printed a Catalogue of Plays, which tho' stil'd perfect in the Title-page, is far from it: for besides abundance of Typographical Faults, there are many other gross Errors: several pieces being mention'd under the Title of Plays which are of a different Species; for Instance *Virgil's Eclogues* are inserted under the Name of a Tragedy &c.

Picture, a Tragi-comedy, often presented with good allowance at the *Globe* and *Black-Fryars* Play-houses, by the King's Majesties Servants, printed 4^o. *Lond.* 1636. and dedicated to his Honour'd, and Selected Friends of the Noble Society of the *Inner-Temple*. This Play was acted by those excellent Players of the last Age, *Lowin*, *Taylor*, *Benfield*, &c. and is commended by his true Friend, *Sir Thomas Jay*. The Plot of *Sophia's* decoying the two debauched Courtiers *Richardo* and *Ubaldo*, who attempted her Chastity, is related in a Book of Novels in octavo, call'd *The Fortunate, Deceiv'd*, and Un-

fortunate Lovers, see Nov. 4. of the *Deceiv'd Lovers*: but this Story is I suppose originally *Italian*, this Book being a Collection from *Italian Novels*.

Renegado, a Tragi-comedy often acted by the Queens Majesties Servants, at the private Play-house in *Drury-lane*, printed 4^o. *Lond.* 1630. and dedicated to the Right Honourable *George Harding*, Baron of *Barkley* of *Barkley-Castle*, and Knight of the Honourable Order of the *Bath*. This Play is likewise commended by two Copies of Verses; One of which was writ by Mr. *James Shirley*.

Roman Actor, a Tragedy acted divers times with good allowance at the private House in the *Black-fryars*, by the King's Majesties Servants, printed 4^o. 1629. and dedicated to his much Honour'd, and most True Friends, Sir *Philip Knivet*, Sir *Thomas Jay*, and *Thomas Bellingham* of *Newtimber* in *Sussex* Esquire. This Play is commended by Six Copies of Verses, writ by several Dramatick Poets of that Age, as *May*, *Goff*, *Ford*, &c. For the Plot read *Suetonius* in the Life of *Domitian*, *Aurelius Victor*, *Eutropius*, Lib. 7. *Tacitus*, Lib. 13. &c.

Very Woman, or *The Prince of Tarent*, a Tragi-comedy often acted at the private House in the *Black-fryars*, by His late Majesties Servants with great applause, printed 8^o. *Lond.* 1655. Our Author owns (n) this Play to be founded on a Subject which long before appear'd on the Stage: tho' what Play it was I know not. I have already acquainted the Reader (o) with

(n) See Prologue. (o) Pag. 69.

+ in 8^o 1655 with his picture before 'em

O said that his Patrons Father Sr Warham St Leger
was a Master, for his pleasure, in Poetry, & held
converse with divers whose necessitous Fortunes
made it their Profession, among whom he was
not in the last place admitted

18. 23

1639. aged 55.

the Resemblance between the Plot of this Tragi-comedy, and *The Obstinate Lady*. This Play, with *The Bashful Lover*, and *The Guardian*, are printed together. †

Virgin Martyr, a Tragedy acted by His Majesties Servants with great applause, printed 4^o. Lond. 1661. In this Play our Author took in Mr. *Thomas Decker* for Partner. I presume the Story may be met with in the Martyrologies which have treated of the Tenth Persecution in the time of *Dioclesian*, and *Maximian*. See *Rossweidus*, *Valesius*, &c.

Unnatural Combat, a Tragedy presented by the King's Majesties Servants at the *Globe*, printed 4^o. Lond. 1639. and dedicated to his much Honour'd Friend, *Anthony Sentliger* of *Oukham* in *Kent*, Esquire. 'This Old Tragedy (as the Author tells his Patron) has neither Prologue nor Epilogue, it being composed in a time, when such By-ornaments, were not advanced above the Fabrick of the whole work.

I know nothing else of our Authors Writings, and therefore must hasten to the last Act of his Life, his Death; which happen'd at *London* in *March* 1659. On the Seventeenth of the same Month he was Buried in *St. Mary Overies* Church in *Southwark*, in the same Grave with Mr. *Fletcher*. What Monument, or Inscription he has I know not; but shall close up our Account of this Ingenious Poet, with the following Epitaph writ by Sir *Astons Cokain*, (P)

(P) *Epigrams*, L. 1. Ep. 100.

An Epitaph on Mr. *John Fletcher*, and Mr. *Philip Massinger*, who lay both buried in one Grave, in *St. Mary Overy's Church*, in *Southwark*.

*In the same Grave Fletcher was buried, here
Lies the Stage-Poet, Philip Mallinger:
Plays they did write together, were great
Friends,
And now one Grave includes them in their Ends.
So whom on Earth nothing did part, beneath
Here (in their Fume) they lie, in spight of
Death.*

° *Thomas MAY.*

This Gentleman was born in *Suffex* of an ancient but somewhat declining Family, in the Reign of *Queen Elizabeth*. He was for some Years bred a Scholar in the University of *Cambridge*, being Fellow-Commoner of *Sidney Colledge*. During his Abode there, he was a very close Student, and what Stock of Learning he then treasur'd up, is apparent from his Works, which are in print. He remov'd afterwards to *London*, following the Court, where he contracted Friendship with several Eminent Courtiers, amongst others with the accomplit *Endymion Porter*, Esq; One, of the Gentlemen of his Majesties Bedchamber; a Gentleman so dear to Sir *William D'Avenant*, that he stiled him (q) *Lord of his Muse and Heart*. Whilst he resided at Court, he writ the five Plays

(q) *Poem*, p. 233.

+ A Vol of ~~Mont~~ in 8^o Containing Ten Plays was sold
at an Auction about or not long before 1738 for
between Three and Four Pounds.

o Son of Sr Tho^s. May of Mayfield in Sussex born 1595
died 1650 suddenly in the Night on the Ides of Nov^r
being overcharged with Wind See Andrew Marvel's Poem
on his Death. May's Notes in Fuller's Worth for his Works
& my Life of him at large for the Biogr.

^ and was of Gray's Inn

+ See the large Collection of MS Materials for him
wrapped up in a blow Paper in the Porch. Budget of
Biogr. His Life now finished out of them

o Straffords Letters

o An obituary upon the Death of John Cleveland
printed in his Works, p. 282 & Signed J. M. whom
I take to be Dr Jasper Mayne, are these Lines

This honest Soul in consultation sat
unsuspecting Vices both of Church and State:
It was not Power but Justice, made him write
No Lords could May-like, turn him Parasite.

which are extant, and possibly his other Pieces. Dr. Fuller says of him (†), 'That some Disgust
'at Court was given to, or taken by him, (as
'some would have it) because his Bays were
'not guilded richly enough, and his Verses re-
'warded by King Charles, according to expecta-
'tion. Mr. Philips (†) and Mr. Winstanley (†) insinuate, That being Candidate with Sir William D'Avenant, for the Honourable Title of the Queen's Poet, and being frustrate in his Expectations, out of meer Spleen, as it is thought, for his Repulse, he vented his Spite in his History of the late Civil Wars of *England*; wherein, Mr. Winstanley says, he shew'd all the Spleen of a Male-contented Poet, making thereby his Friends his Foes, and rendring his Name odious to Posterity. Whether this Accusation be true, or no, I know not; but I am sure his Enemies must allow him to be a good Poet, tho' possibly he fell short of Sir William D'Avenant: and tho' I no ways abet his self Opinion, yet I learn from *Horace*, that even Ill Poets, set a value on their Writings, tho' they are despis'd by others;

*Ridentur mala qui componunt Carmina, verum
Gaudent Scribentes, & se venerantur, & ultrò,
Si taceas, laudant, quicquid scripsere beati.*

And therefore I hope the moderate Critick will bear with the Frailty of our Author: and I doubt not but if they will read his Works with Candor, and especially his Plays, they will find he had some Reason for his Opinion of what

(†) *Worthles Saffier*, p. 110. (†) Pag. 179. (†) Pag. 164.

he writ. I shall first give the Reader a succinct Account of his Plays as follows:

+ *Agrippina* Empress of *Rome*, her Tragedy, printed 120. *Lond.* 1639. Our Author has follow'd *Xiphilinus*, *Tacitus*, and *Suetonius*, in the Designing his Tragedy: and besides has translated and inserted above 30. Lines from *Petronius Arbyters Satyricon* (*), being a Translation of those Verses recited by *Eumolpus*, beginning

Orbem jam totum victor Romanus habebat, &c. and concluding with

————— *Siculo scarus æquore mersus*
Ad mensam vivus perducitur, —————

Now altho' this is patly enough apply'd by our Author, he having introduced *Nero* at a Banquet, commanding *Petronius* to write a Satyr against those Pleasures he us'd to commend; yet methinks Mr. *May*, having such a particular Value for *Lucan*, as to translate his *Pharsalia*, he should not have inserted what was purposely writ against this particular Work; as may be gather'd from the foregoing Speech, *Ecce Belli Civilis ingens Opus*, &c. but rather have left it to such a Man as *Douza*, who (as a *French* Author has observ'd) could no longer endure the Fire and Tempest of *Lucan*, when he read the *Taking of *Troy*; or that *little Essay of the War of *Pharsalia*, which he declar'd to love much better *quam trecenta Cordubensis illius Pharsalicorum versuum Volumina*. The first Act of this Play has been ill corrected, four

(u) Act. 4. * I take the first to be spoke of *Vulgi's Act*.
* The second of *Petronius* his Poem above-mention'd.

+ Acted 1628.

+ Geo Watson had translated it before him into Latin
Verse I suppose.
o whom May greatly recommends in this Dedication

pages of it being printed twice over.

Antigone, the *Thebane* Princess her Tragedy, printed 80. *Lond.* 1631. and dedicated to the most + Worthily Honoured *Endymion Porter* Esquire. Our Author in the Contexture of this Tragedy has made use of the *Antigone* of *Sophocles*, and the *Thebais* of *Seneca*. The Reader may see besides *Statius's Thebais*, &c.

Cleopatra Queen of *Egypt* her Tragedy, acted 1626. and printed 120. *Lond.* 1639. and dedicated to the Accomplish'd Sir *Kenelm Digby*. The Author has follow'd the Historians of those times, as *Appian. de Bellis Civilibus lib. 5.* *Plutarch's* Life of *M. Anthony*, *Suetonius's* Life of *Augustus*. *Florus lib. 4.* *Dion, &c.* He has borrow'd besides several other Embellishments, as *Calimaccus's* Epigram upon *Timon* the *Misanthropist*; an Account of the Ancient *Lybian Psylls*, so famous for curing the Venemous Bites of Serpents, by sucking the wound, related by *Pliny, lib. 7. c. 2.* and by *Solinus, &c.*

Heir, a Comedy acted by the Company of Revels 1620. printed 40. *Lond.* 1633. This Comedy is extreamly commended by the already mention'd Mr. *Thomas Carew*, in a Copy of Verses affix'd to the Play; where amongst other Commendations bestow'd on the Stile, and the Natural working up of the Passions, he says thus of the Oeconomy of the Play:

*The whole Plot doth alike it self disclose,
Thro' the Five Acts, as doth a Lock, that goes
With Letters, for till every one be known,
The Lock's as fast, as if you had found none.*

I believe there are few Persons of Judgment that are true lovers of Innocent and inoffensive Comedy, but will allow this to be an Excellent Play.

Old Couple, a Comedy printed 4^o. Lond. 1651. This Play is not much short of the former, and is chiefly design'd an Antidote against Covetousness.

Mr. *Philips* (x) and Mr. *Winstanley* (y) ascribe two other Plays to our Author, viz. *The Old Wives Tale*, and *Orlando Furioso*; the first of these I never saw, but for the latter, I assure my Reader, it was printed long before our Author was born, at least before he was able to guide a Pen, much less to write a Play, it being printed 4^o. Lond. 1594.

But tho' he has no more Plays, he has other pieces extant in print; as the Translation of *Lucan's Pharsalia* 8o. Lond. 1635. which Poem our Author has continued down to the Death of *Julius Caesar*, in VII Books both in *Latin* and *English* Verse. I have already given you *Donza's* Character of this Poem, to which I might add that of *Scaliger*, *Rapin*, and other Criticks; but this being somewhat foreign to my present Subject, I shall wave it, and content my self with acquainting my Reader, That however pompous and splendid the *French* Version of *Brebeuf* has appear'd in *France*, our *English* Translation is little inferiour to it; and is extremely commended by our Famous *Johnson*, in a Copy of Verses prefix'd before the Book well worth the Reader's perusal. He translated be-

(x) Pag. 179. (y) Pag. 164.

+ before May's time.

^ One of the 12 Peers of France his History acted before
the Queen's Majesty 1594 and 1597.

0 With Short annotations

^ 3^d Edit. Dedic. to W. C. of Devon.

^ The English Continuation is joyned to that of Lucan 2^d Edit.
1633. Dedic to the King.

= See in St. Richard Fanshawe a Latin Poem. on the Pains
wth May has bestowed upon Lucan.

^ and by J. Vaughan in another Copy.

+ I have read that He may joyne with Robert La Greys
in the Translation of Barclay's Argenis 2^o. 1628

He also Englished Barclays Mirror of Minde 12^o. 1633.

o His Hist of Hen: 2 is usually joynd to his Life & Reign
of Edw: 3^d in verse 8^o. 1633. See what I have
observed of him in my Fuller's Worthies

1. He has a Poem to young Abraham Cowley his
Schoolfellow at West: See Cowley's Poetical
Blotterns. Was born in London 1616, from Westminster²
School sent to Study at Christ Church Coll Oxon;
was a Captain in the King's Service in the time of
the Civil Wars: After, D^r of Physick & Died in
Feb. 1652.

fides *Virgil's Georgicks*, printed with Annotations 8°. *Lond.* 1622. Mr. *Philips* mentions a History of *Henry the Second*, writ by him in Verse, and a History of the late Civil Wars of *England* in Prose; neither of which have I seen, and therefore pretend not to determine whether he were a partial Writer or no. Only give me leave to conclude in the Words of Dr. *Fuller*; 'That if he were a *byassed* and *partial* Writer, yet that he lyeth buried near a good and true Historian indeed, viz. Mr. *Cambden*, in the West-side of the North-Isle of *Westminster Abbey*, dying suddenly in the Night, *A.D.* 1652. in the 55th Year of his Age. I know not how Mr. *Winstanley* happened to omit the Transcript of so memorable a passage, since he has elsewhere borrow'd so largely from this Worthy Author, as well as Mr. *Philips*, without either of them acknowledging the least obligation to him.

Robert MEAD.

An Author that liv'd in the Reigns of King *James*, and King *Charles* the First, and was sometime a Member of *Christ-Church* Colledge in *Oxford*; as I learn from the Title-page of a Play, call'd

Combat of Love and Friendship, a Comedy, formerly presented by the Gentlemen of *Christ-Church* in *Oxford*, and printed 4°. *Lond.* 1654. This Play was published after the Authors decease, at that time when the *Muses* were banish'd the Theatre. I wish I were able to give
the

the Reader a better Account of our Author: But being destitute of other Information, this
 + Gentleman having wholly escaped the Industry of Mr *Wood*, I must be beholding for what I have borrow'd, to the Stationer's Epistle to the Reader; where he tells us, 'That he 'had been a Person, whose Eminent and 'General Abilities, have left him a Character precious and honourable to our Nation; and therefore the Reader is not to look upon this Composition, but as at a steeple, when 'his youth was willing to descend from his 'then higher Contemplation. He tells us, that 'he could say more in his Honour, but that he 'was so great a lover of Humility in his Life, 'that he was almost afraid, being dead, he might 'be displeas'd to hear his own worth remembered.

Mr. *Philips* thro' his old Mistake ascribes to him *The Costly Whore*; tho' I am almost confident the Play is not of his Writing: and that those that believe it so, have taken up their Opinion upon Conjecture.

Matthew MEDBOURN.

An Actor belonging to the Duke's Theatre, in the Reign of King *Charles* the Second. One, whose good parts deserv'd a better fate than to die in Prison, as he did in the time of the late *Popish-Plot*; thro' a too forward and indiscreet Zeal for a mistaken Religion. Ten Years before the Discovery of that Conspiracy, our Author publisht a Play, call'd

Tar.

+ See A. Wood art. Ox v. 2 Col. 94.

† An Epilogue to Tartsiff Spoken by himself, in a
Collection of Poems written upon Several
Occasions, never before Printed 8^o 1672 p. 61.
mostly written by Dr. George Colvridge; tho his
Name is not printed to any of them, and probably
this Epilogue is one of the Number that was
written by him.

Tartuffe, or *The French Puritan*, acted at the Theatre-Royal, written in *French* by *Molliere*, and rendred into *English*, with much Addition and Advantage; printed 4^o. *Lond.* 1670. and dedicated to the Right Honourable *Henry*, Lord *Howard* of *Norfolk*. This Play was receiv'd with universal Applause on our *English* Stage, if we believe our Author, and is accounted by him the Master-piece of *Molliere's* Productions, or rather that of all *French Comedy*. I presume the Translator, (who was a great *Bigot*) esteem'd this Play the more, it being design'd as a *Satyr* against the *French Hugonots*; tho' at the same time it must be acknowledg'd, that the *French* Author has made an Admirable Defence for the Character of his Protagonist *Tartuffe*, in his Preface, to which I refer the Reader who is vers'd in the *French* Tongue.

Thomas MERITON.

A Gentleman that liv'd in the Reign of King *Charles* the Second, and is certainly the meanest *Dramatick* Writer that ever *England* produc'd. I may with Justice apply to his Stupidity what *Menedemus* the *Eretriack* Philosopher, said of *Perseus's* wickedness: *He is indeed a Poet; but of all Men that are, were, or ever shall be, the dullest.* Never any Man's Stile was more Bombast, so that undoubtedly he deserv'd to have been under *Ben. Johnson's* Hands; and had he liv'd in that Age, had without question underwent the trouble of a Vomit, as well as *Crispinus* in *Poetaster*, till he had (to borrow
One

One of his lofty Expressions) disgorg'd the ob-
 dure Faculty of his Sence. I pretend not to
 that Quickness of Apprehension, as to under-
 stand either of his Plays, and therefore the
 Reader will not expect that I should give any
 further Account of them, than that they are
 two in number, viz.

Love and War, a Tragedy, printed 4^o. Lond.
 1658. and dedicated to the Truly Noble, Judi-
 cious Gentleman, and his most Esteemed Bro-
 + ther, Mr. *George Meriton*. I am apt to believe
 these two Brothers acted the Counterpart of
 those German Brethren that dwelt at Rome,
 the Orator and the Rhetorician mentioned by
Horace (*), whose business it was,

ut alter

Alterius sermone meros audiret honores:
Gracchus ut hic illi foret, hic ut Mutius illi.

Wandering Lover, a Tragi-comedy acted se-
 veral times privately at sundry places by the
 Author and his Friends with great Applause;
 printed 4^o. Lond. 1658. and dedicated to the
 Ingenious, Judicious, and much Honoured
 Gentleman, *Francis Wright* Esquire. This Au-
 thor's Works being very scarce, and most of
 the Impression bought up by *Chandlers* and
Grocers, I may possibly oblige my Reader, by
 giving him a Taste of his Stile, and justify my
 self from the Imputation of Scandal. I shall
 therefore transcribe part of his Epistle, which
 runs thus:

(*) *Epist. lib. 2. Ep. 2.*

To

^ with Notable Condence

+ was, not this the Geo Meriton who was a Yorkshire attorney wrote a Book in 8^o of Geography - Several in the Law - another of the Kings of England 8^o also The Praise of Yorkshire Ale with some Yorkshire Dialogues, in Verse, and a Glossary at the End. printed at York 8^o 1677.

To the Ingenious, Judicious, and much Honoured Gentleman, *Francis Wright Esq;*

Sir: *My Intentions wandring upon the limits of vain Cogitations, was at the last arrived at the propitious brinks of an Anglicis of Performance; where seeing Diana and Venus in a Martial combat, and such rare Atchievements performed by two such Iniminate Goddeses, did lend to the Aspect of their Angelical Eyes, my self to be the sole Spectator of their foregoing Valour: where then their purpose was to choose me their Arbitrator; the which I perceiving, did with a mild Complementation (knowing my self impotent) relent backwards, thinking thereby to lose less Credit, and gain more Honour, to set Pen to Paper, and to relate some certain and harmless Dialogues, that while I was present, betwixt them past, which is This Poem; &c.*

By this time I suppose my Reader is sufficiently tired, and will take my Word that the Play is of the same piece, without giving himself the trouble to disprove me: and I assure him that His *Love and War* is yet more swelling and unintelligible, than this Play.

He tells his Patron above-mentioned, That certain it is he writ two Books of the same Nature, viz. *The several Affairs*, a Comedy, and *The Chast Virgin*, a Romance; but they were his Pocket-Companions, and but shewn to some private Friends. Happy certainly were those Men, who were not reckoned in the number of his Friends; since they were obliged to hear such an Author's ampullous Fustian, which like

an empty Cask, makes a great Sound, but yields at best nothing but a few Lees. Tho' to all Men generally such Authors are troublesome, if not odious, and to be shunn'd by them, as *Horace* says ^(a):

Indoctum, doctumq; fugat recitator acerbus.
Quem vero arripuit, tenet, occiditq; legendo,
Non missura cutem nisi plena cruoris hirudo.

Thomas MIDDLETON.

An Author of good Esteem in the Reign of King *Charles* the First. He was Contemporary with those Famous Poets *Johnson*, *Fletcher*, *Massinger* and *Rowley*, in whose Friendship he had a large Share; and tho' he came short of the two former in parts, yet like the *Ivy* by the Assistance of the *Oak*, (being joyn'd with them in several Plays) he clim'd up to some considerable height of Reputation. He joyn'd with *Fletcher* and *Johnson*, in a Play called *The Widow*, of which we have already spoken, p. 298. in the Account of *Johnson*; and certainly most Men will allow, That he that was thought fit to be receiv'd into a *Triumvirate*, by two such Great Men, was no common Poet. He club'd with *Massinger* and *Rowley* in Writing the *Old Law*, as before I have remarked already: See pag. 352. He was likewise assisted by *Rowley* in three Plays, of which we shall presently give an Account; and in those Plays which he writ alone, there are several

(a, De Arte Poetica.

+ There are two MS of this Authors in being which have never been taken notice of in any acc^t of him. They were sold in an Auction of Books at the Apollo Coffee House in Fleet-street abt the year 1735 by Edw^d Lewis but pushed up to a great price, bought back, & could not after^{ds} be recovered. They are entitled, I. Annales: or a Continuation of Chrono-
-logie; containing Passages and Occurrences proper to the Hon^{ble} City of London: Beginning in the year of our Lorde 1620. By Thomas Middleton. then received by the Hon^{ble} Senate as Chronologer for the Citye. There are in it, these Articles under the year 1621: -
On Good Friday in the Morn died John (King) Lord B^t of London - 28 May. Fra. Ld Perulam committed to the Tower (Seal taken from him the last day of April)

27 Dec^r. St. Edw^d. Coke committed to the Tower.

- Dec^r? The Fortune Play House, situate between White Crook Street and Golding Lane, burnt &c.

II. Middleton's Farrago: in which there is The
Coal of Essex his Charge ag^t Visc^t. Wimbleton, & the
Visc^t's Answer?

- The Treaty & Articles of Marriage between Pr. Cha. &
Hesr Maria

- Parliamentary Matters 1625-26.

- Habeas Corpus 1627 &c.



+ Fleetwood said he was one of the earliest Poets that gave us Comedy mixed with Tragedy.

o reprinted at Dublin 8°. 1750 and sold there by W. Rufus Fleetwood, with some imperfect Acc^t. of the Author. p. 246. if he was the Author of 23 dramatic Pieces from 1601, to 1665. tho he did live to be a grey headed old Man as J^r. W. Lower said over Leaf.

= 2: 6. Bathoe

^ with new Additions of Mr. Chauncy & Trintean's roaring, and the Bards Song never before printed; as it was acted before the King by the Princes Serv^{ts} written by J. Meddleton and W. Rowley Gent 4°. 1617. Dedic: by W. Rowley to Rob. Gray Esq^r one of the Grooms of his Highness's Bed Chamber

Comedies; as *Michaelmas-Term*, *Mayor of Quinborough*, &c. which speak him a Dramatick Poet of the Second Rank. The first Play we are to begin with, is call'd

Any thing for a Quiet Life, a Comedy formerly acted at the *Black-friars*, by his late Majesties Servants; printed 4^o. *Lond.* 1662. This Play being One of those Manuscripts published by *Kirkman*, I suppose was in Esteem on the Stage, before the Breaking out of the Civil Wars.

Blurt Mr. Constable, or *The Spaniard's Night-walk*; a Comedy sundry times privately acted by the Children of *Paul's*, printed *Lond.* 1602. There is no Name affix'd to this Play, and several others, which are ascribed to our Author by Mr. *Kirkman*; as *The Phoenix*, *Game at Chess*, and *The Family of Love*; but knowing his Acquaintance with Plays to have been very considerable, I have plac'd them to their Reputed Author.

Changling, a Tragedy, acted with great applause, at the Private-House in *Drury-Lane*, and *Salisbury-Court*; printed 4^o. *Lond.* 1653. = in this Play our Author was assisted by Mr. *Rowley*. The Foundation of the Play may be found in *Reynold's God's Revenge against Murder*. See the Story of *Alsemero*, and *Beatrice Joanna*, Book 1. Hist. 4.

Chast Maid in Cheap-side, a pleasant conceited Comedy, often acted at the *Swan* on the *Bank-side*, by the Lady *Elizabeth* her Servants; printed 4^o. *Lond.* 1620.

Fair Quarrel, a Comedy, printed 4^o. *Lond.*

^

A 2 2

1622.

1622. and dedicated to the Nobly dispos'd, and Faithful-breasted *Robert Grey Elq*; one of the Grooms of his Highnesses Chamber. The Plot of *Fitz-allen, Russel* and *Jane*, is founded, as I suppose, on some *Italian Novel*, and may be read in *English* in the *Complaisant Companion*, octavo p. 280. That part of the Physician tempting *Jane*, and then accusing her, is founded on a Novel of *Cynthio Giraldis*: See Dec. 4. Nov. 5. In this Play Mr. *Rowley* joyn'd with our Author.

Family of Love, a Comedy acted by the Children of his Majesties Revels; printed 4^o. *Lond.* 1608. This Play is mentioned by Sir *Thomas Bornwel*, in *The Lady of Pleasure*, Act 1. Sc. 1.

o *Game at Chefs*; sundry times acted at the *Globe* on the *Bank-side*, printed 4^o. *Lond.* 16---- This Play is consonant to the Title, where the Game is play'd between the *Church of England*, and that of *Rome*; *Ignatius Loyola* being Spectator, the former in the End, gaining the Victory.

Inner-Temple Masque, or *Masque of Heroes*; presented (as an Entertainment for many worthy Ladies) by Gentlemen of the same Ancient and Noble House, printed 4^o. *Lond.* 1640. This Play was writ twenty Years before it was printed; and yet so well esteem'd by Mrs. *Behn*, that she has taken part of it into the *City Heiress*.

~ *Mayor of Quinborough*, a Comedy often acted with much applause, by his Majesties Servants, printed 4^o. *Lond.* 1661. In this Play are several Dumb Shews, explained by *Rainulph Monk of Chester*, and the Author has chiefly followed his

+ The first Book printed in England by Caxton was the game of Chess. see what I have said of it in his Life in Biogr.

Britannica

Several other Books there are of it as — The most ancient and learned play called the Philosopher's game 8°. 1563.

Biochemie's Royal game of Chess, play 8°. 1656.

Barbiers François game of Chess, play 8°. 1672.

Captain Bortins Noble game of Chess, containing Rules &c for playing the game 8°. 1735 &c. &c.

Arthur Laubs Description of the famous game of Chess Play 8°. 1614.

The Booke of Chess-play out of Italian into French, and thence into English, by James Rowloham Lond. 8°. 1562.

- o a good grand Eronis piece of y^e Jesuite Ign: Loyola & a Figure of Gondomar The White House written over the former the Black House over the latter. The latter said to him a Letter from his Holiness The former answers, Keep your Distance. Behind a Bag with them both in it. at their Feet a Chess Board, and at the lower corner written Gedruick't in Lydder by Jan: Matsee.

No Author's name, nor date.

- ~ In the Pref. he said all will agree there is some difference of Wit between the Mayor of Linbrough and the Mayor of Huntingdon. The Clowns his Mayor Simon had seen woud make a young Heir laugh tho' his Father lay a dying act. 5. Sc. 1.

+ The Middleton his numerous Issue brings,
And his last Muse delights us when she sings,
His halting Age a pleasure doth impart
And his white Locks show Master of his art.

S^r. W. Lower, on his Comedy of Micks^s }
Sermon. }

© and the Accounts in History of Hengett and
Horda.

his *Polychronicon*: See besides *Stow*, *Speed*, *Du Chesne*, &c. in the Reign of *Vortiger*.

Michaelmas-Term, a Comedy, printed in quarto, but where or when, I know not, thro' the imperfection of my Copy.

More Dissemblers besides Women, a Comedy printed 8^o. Lond. 1657.

No Wit, no Help, like a Woman's, a Comedy printed 8^o. Lond. 1657.

Phoenix, a Tragi-comedy, sundry times acted by the Children of *Paul's*, and presented before his Majesty; printed 4^o. Lond. 1607.

Roaring Girl, a Comedy which I never saw.

Spanish Gypsie, a Tragi-comedy acted (with great applause) at the Private-House in *Drury-Lane*, and *Salisbury-Court*, written by our Author and Mr. *Rowley*; printed 4^o. Lond. 1661. The Story of *Roderigo* and *Clara*, has a near resemblance with (if it be not borrow'd from) a *Spanish* Novel, writ by *Mignel de Cervantes*, call'd *The Force of Blood*.

Trick to catch the Old One, a Comedy often in Action, both at *Paul's*, the *Black-fryars*, and before their Majesties; printed 4^o. Lond. 1616. ^x
This is an Excellent Old Play.

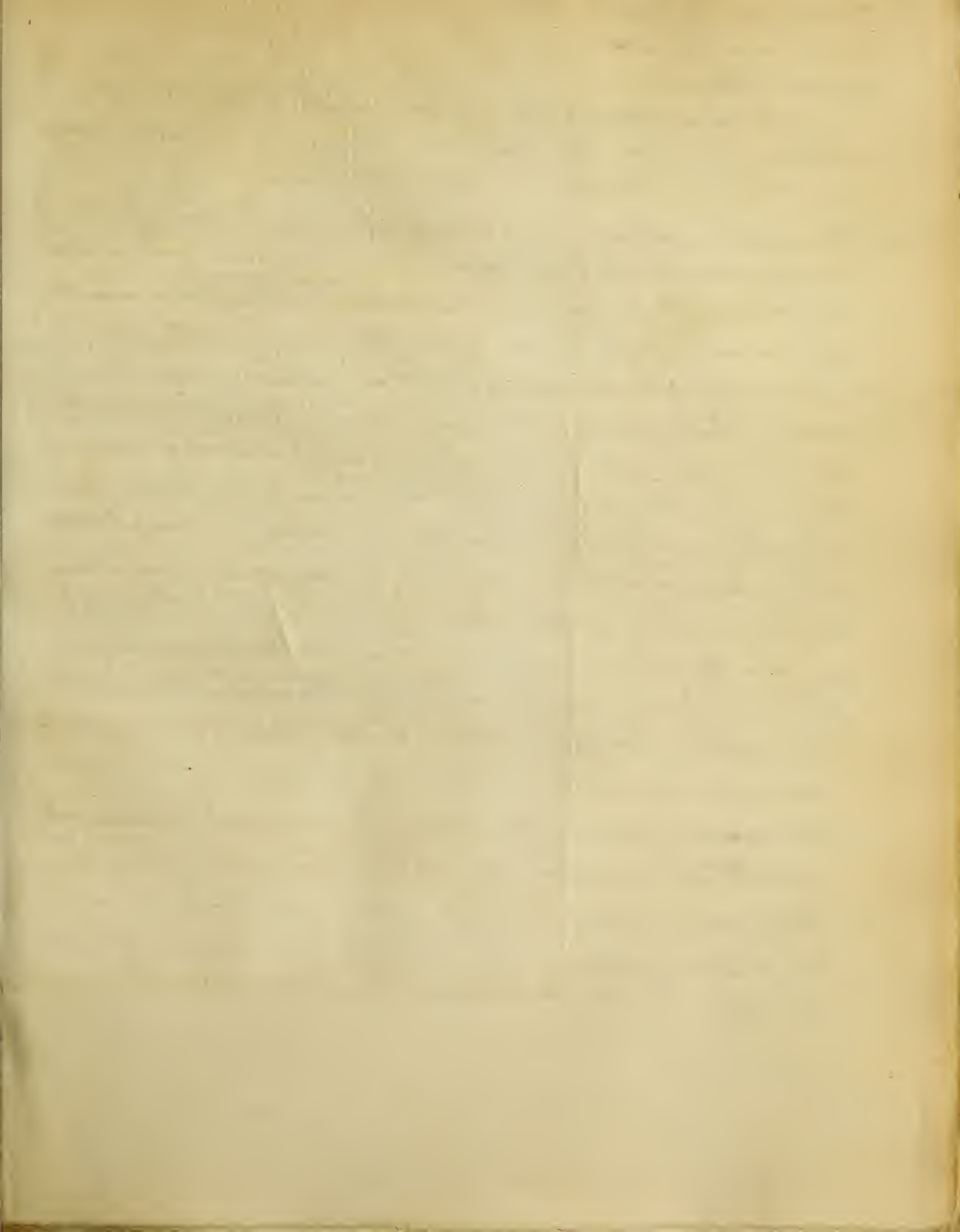
Triumphs of Love and Antiquity, an Honourable Solemnity performed thro' the City, at the Confirmation and Establishment of the Right Honourable, Sir *William Cockaine* K^t. in the Office of His Majesties Lieutenant, the Lord Mayor of the Famous City of *London*: Taking beginning in the Morning at his Lordship's Going, and perfecting it self after his Return from Receiving the Oath of Mayoralty at

Westminster, on the Morrow after *Simon and Jude's Day*, *Octob. 29 1619.* printed 4°. *Lond.* and dedicated to the Honour of him to whom the Noble Fraternity of *Skinners*, his Worthy Brothers have dedicated their Loves in Costly Triumphs, The Right Honourable Sir *William Cockaine* Knight, Lord Mayor of this Renowned City, and Lord General of his Military Forces. This Piece consists only of Speeches, addrest to his Lordship, at his *Cavalcade* thro' the City, and I think no ways deserv'd either the Title of a *Masque*, under which Species it has been hitherto rank'd; nor so pompous a Title, as the Author has prefix'd.

Women beware Women, a Tragedy, printed 8°. *Lond. 1657.* This Play with two others, *viz. More Dissemblers besides Women*, and, *No Wit like a Woman's*, are all in one Volume. The Foundation of this Play, is borrow'd from a Romance called *Hyppolito and Isabella*, octavo. This *Drama*, if we give Credit to Mr. *Richards*, a Poet of that Age, was acted with extraordinary applause, as he says in his Verses on that Play:

*I that have seen't, can say, having just cause,
Ne're Tragedy came off with more Applause.*

World lost at Tennis, a *Masque* divers times presented to the Contentment of many Noble and Worthy Spectators, by the Princes Servants; printed 4°. *Lond. 1620.* and dedicated to the truly Noble *Charles*, Lord *Howard*, Baron of *Effingham*, and to his Virtuous and Worthy the Right Honourable *Mary*, Lady *Effingham*,



+ A Verbal Index to Miltons Paradise Lost was Published by Mr Coxeter in 12°. 1741 printed for Junis & Brown

Peck's Memoires of the Life & Works of Milton 8°. 1740 Richardson. Peterson's Commentary on Miltons Paradise Lost 12°. 1744.

o Paradise Lost was next of it stolen from Grotius; Ramsay a Scotch Professor, and Matherus a Jesuite as Mr Will^m Lauder a Scots Jacobite is now about to prove he was first saved to it by Mr Popes Censuring the Commendation he had given to Arthur Johnstones Version of the Psalms with Benson Lauder published, in comparison of Milton He will also prove that the Paradise Regained and especially Sampson Agonistes are no better than Translations He has made some Detection already in one of the Magazines; upon which there was a Pamphlet published called Miltonimastix but he is going on for a 2^d that. There is now another Pamphlet out against him Entit-Invidius or a Modest Attempt towards an History of the Life and Surprising Exploits of the famous W. L. Critick and Thurf-Catcher 8°. 1748.

^ Magazine in Feb. 1749 agt Lauders Book and Dr J. Kirkpatrick in the Pref to his Sea Piece 8°. 1780.

ham, Eldest Daughter of the truly Generous and Judicious Sir *W. Cockain* Knight, L^d. Mayor of the City of *London*, and Lord General of the Military Forces.

Your Five Gallants, a Comedy often in Action at the *Black-fryars*, and imprinted at *London* 4^o. This Play has no Date, and I believe was One of the first that our Author publishd.

John MILTON.

An Author that liv'd in the Reign of King *Charles* the Martyr. Had his Principles been as good as his Parts, he had been an Excellent Person; but his demerits towards his Sovereign, has very much sullied his Reputation. He has writ several Pieces both in Verse and Prose: and amongst others two *Dramas*, of which we shall first give an Account, viz.

Samson Agonistes, a Dramatick Poem; printed 8^o. *Lond*. 1680. Our Author; has endeavour'd to imitate the Tragedy of the Ancient *Greek* Poets; 'tis writ in Blank Verse of ten Syllables, which the Author prefers to Rime. His Reasons are too long to be transcribed; but those who have the Curiosity, may read them at the Entrance of his *Paradise lost*. The *Chorus* is introduced after the *Greek* Manner, and (says my Author) 'The Measure of its Verses is of all sorts, called by the *Greeks* *Monostrophic*, or rather *Apolytymenon*, without regard had to *Strophe*, *Antistrophe*, or *Epod*; which were a kind of *Stanzas* fram'd only for the Musick, than used with the *Chorus* that sung;

A a 4

'not

‘not essential to the Poem, and therefore not
 ‘material: or being divided into *Stanzas*, or
 ‘*Pauses*, they may be called *Allæostrophæ*. Di-
 ‘vision into Act and Scene, referring chiefly
 ‘to the Stage, (to which this Work never was
 ‘intended) is here omitted. In this the Au-
 ‘thor seems to follow *Sophocles*, whose Plays are
 not divided into Acts. I take this to be an
 Excellent Piece; and as an Argument of its
 Excellency, I have before taken Notice, that
 Mr. *Dryden* has transferred several Thoughts
 to his *Aurengzebe*. The Foundation of the Hi-
 story is in Holy Writ: See *Judges* Ch. 13, &c.
Josephus Antiq. l. 5. *Torniel*, *Salian*, &c.

Masque, presented at *Ludlow Castle* 1634.
 on *Michaelmas*’s Night, before the Right Ho-
 nourable *John*, Earl of *Bridgwater*, Viscount
Brackley, L^d. President of *Wales*, and One of his
 Majesties most Honourable Privy Council;
 printed 4o. *Lond.* 1688, and dedicated by Mr.
Henry Laws the Publisher, to the Right Ho-
 nourable *John*, Lord Viscount *Brackley*, Son and
 Heir Apparent to the Earl of *Bridgwater*, &c.
 The Publisher acquaints his Patron, that ‘Al-
 ‘tho’ not openly acknowledged by the Author,
 ‘yet it is a Legitimate Off-spring; so lovely,
 ‘and so much desired, that the often copying
 ‘of it hath tir’d his Pen, to give his several
 ‘Friends Satisfaction, and brought him to a
 ‘Necessity of producing it to the publick view.
 ‘The principal Persons of this *Masque*, were
 ‘the Lord *Brackley*, Mr. *Thomas Egerton*, the
 Lady *Alice Egerton*.

Our Author’s other Pieces in Verse, are his

+ Rememb. my Dates to the Catal. of all his Works at the
end of his Life by Ed. Philips & w^t I have observ'd in Tolands
Life of him & his Amintas & the Answer & Bayles Observat.^s
on his Style in his Life of him. A Charact. in Felton's
Dissertat. on y^e Classics Edit 8^o 1718. p. 216 & 225. See one
of Miss's Journals upon him.

His Life in the Gent. Dictionary & A Wood & Birch his Life
of him. My Pamphlet. containing the Castrations of his
Hist. Mr. Addison's Spectators on Parad. Lost. Richardson
& Bentley 4^o 1732. on the same & D^r Pierce J. Dennis
The Translations into Latin J^r H. Wotton's Letter to him
J^r J. P. Blount Rymer. His own Observat.^s on Himself
and his Writings. My Univers^l. Spect. on his Spirit
of Liberty. And the Pamphlet I have, written against
him, called No blind Guides &c. And the Verses
in MS. w^{ch} I found at the end of another old
Pamphlet.

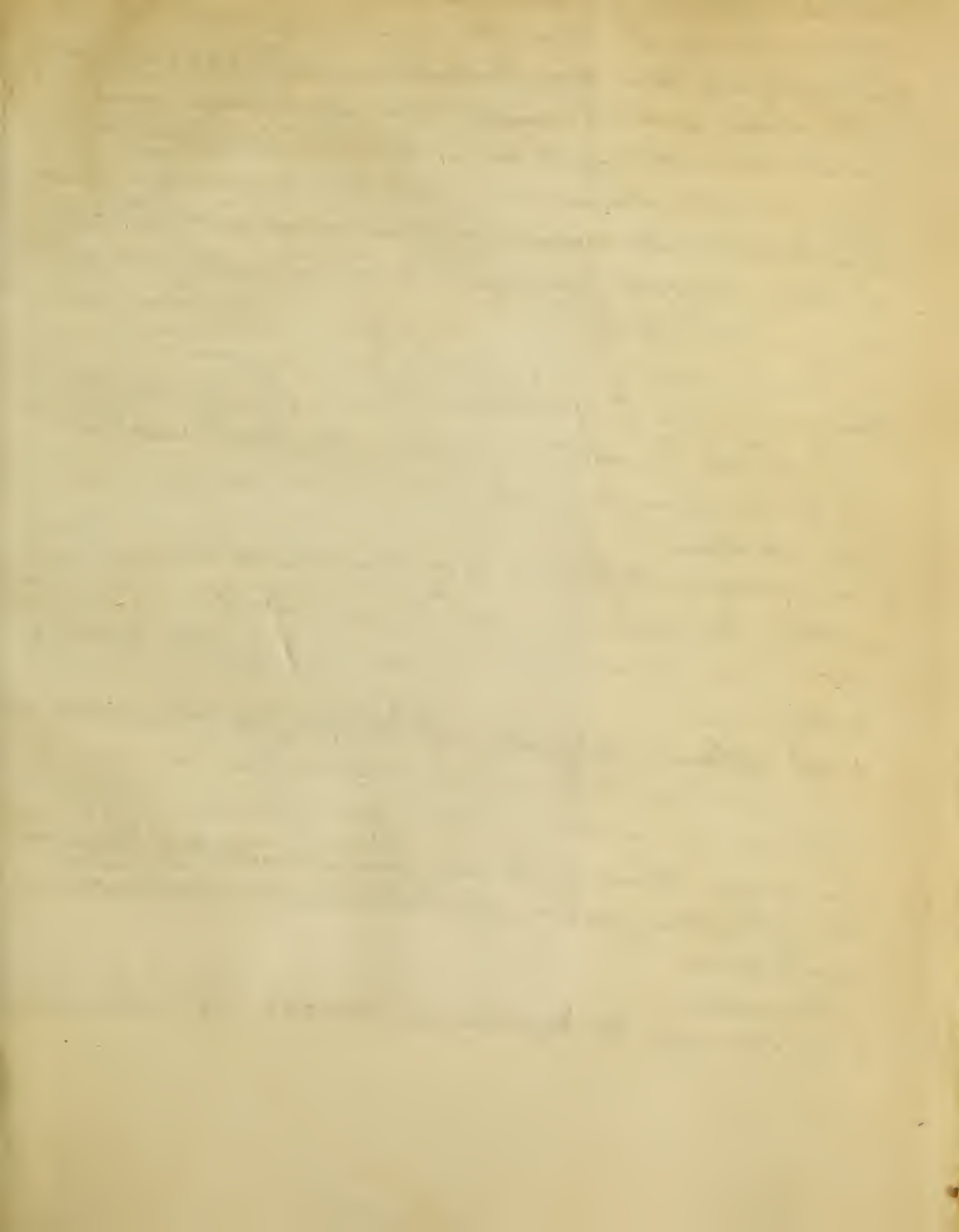
^ - 93. I think it was printed soon after it was
first acted and was then often bound up with
the first Edit. of Randolphs Poems in 4^o. See J^r
H. Wotton's Letter

^ v. Blounts Miltons Ghost 4^o 1679. a Critique
on Paradise Regain'd 4^o 1732.

^ See D^r Bates & Skinners Hist. for a Character
on him & Mr. Harrington in Earl Macc

N^o Where is it I have menter'd the Psalm that Milton
or his Father set to Musick? Beck's Life & Works &c
4. 1740 W. Benson's erecting his Mont. Settling
1000^l for translating his Parad. Lost into Latin
on young Dobson. The Interest while he is doing it
the Principal when done This does not go on

X Mr Du Riez his Translation into French of
Paradise Lost about the year 1732. See the
acc^t in my red Pocket Book with the string. —
Del Paradiso Perduto Poema Inglese de Milton
Traduzione di P. Rolli. Folio Lond. 1736.
Le Paradis Terrestre Poeme; imité de Milton
par M. du Bocage &c. P. Valliant.



+ Miltons Cypher for Secret Communication, with
others used by the Republicans under Oliver, I
had among the Royal Letters in the Clarendon
Collection, with Predecessors for perdition and
presented to my late noble L^d of Oxford and
they are still preserved in the Harleian Lib. But
God knows how soon that magnificent Library
of Manuscripts may endure the same Division
Dispersion as his 4000 printed Books have done;
which were sold to T. Osborne, my neighbour, in
Grays Inn for less than 13000^l tho' the Bindings
only of the least Part of them by his Lordship
had cost 18000 pounds — Died Nov^r 10. 1674 Col^r
J^ohn A. Wood.

^ in 4^o 1669 in 16 Books — ^ W. Hago Translation —

^ W. D. Translation into Greek 1st Book. —

^ 8^o 1671. — ^ with that Masque in English and

^ 1673. —

O of Miltons Roughness Obscurity & Exoticisms
in the Pref. to Watts his Short Lyrica

^ There is no Will of his to be found in Dr^s

Commons. There was one Richard Milton Regist^r
in Vol. Essex give 109 who died in 1674 Let a
will there

^ Paradise

= or Comedy 8^o 1629. See an old Cat.

Paradice lost, an Heroick Poem, in twelve Books. I know not when it was first printed, but there came out not long since a very fair Edition in Fol. with Sculptures, printed *Lond.* 1689. His *Paradice regain'd*, a Poem in four Books, is fitted likewise to be bound with it. He publisht some other Poems in *Latin* and *English*, printed 8°. *Lond.* 1645. Nor was he less Famous for History than Poetry; witness his History of *Brittain*, from the first Traditional Beginning of the *Norman* Conquest; printed 4°. *Lond.* 1670. He writ several other Pieces, as a *Latin* Piece called, *Pro populo Anglicano, Defensio contra Salmasium*, 12°. *Lond.* 1652. The Doctrine and Discipline of Divorce, in two Books, printed 4°. *Lond.* 1644. this being answered by an Anonymous Writer, was reply'd to by our Author, in a Book which he called *Collasterion*, printed 4°. *Lond.* 1645. He writ besides a Piece called *Tetrachordon*, or An Exposition on the Four Chief places of Scripture, concerning *Marriage* and *Divorce*; printed *Lond.* 1645. *Sr. Robert Filmer* (if I mistake not) writ against him, in his Observations concerning the Original of Government, printed 4°. *Lond.* 1652.

Walter MOUNTAGUE, Esq;

A Gentleman, who liv'd at Court in the Reign of King *Charles* the First, and during the times of Peace, before the *Muses* were disturb'd by the Civil Wars, writ a Play, call'd

Shepherd's Oracle, a Pastoral, privately acted = before King *Charles*, by the Queen's Majesty and

La-

Ladies of Honour, printed octavo *Lond.* 1649. I shall not be so presumptuous to criticise on a Play, which has been made Sacred by the Protection of Majesty it self: besides I am deterr'd from Criticism, by the *Stationers Friend's* Advice, in his Verses in Commendation of the Play:

————— at least: good Manners sayes,
They first should understand it e're dispraise.

William MOUNTFORT.

One who from an Actor, sets up for an Author; and has attempted both Tragedy and Comedy, with what success, I leave to those who have seen his Plays to determine. Had I been of the number of his Friends, I should have endeavour'd to have perswaded him still to act *Sir Courtly Nice*, in bestowing only *Garniture* on a Play (as he calls it) as a *Song* or a *Prologue*, and let alone fine Language, as belonging only to *Pedants* and poor Fellows, that live by their Wits. He has publisht two Plays, viz.

Injur'd Lovers, or *The Ambitious Father*, a Tragedy, acted by their Majesties Servants at the Theatre-Royal; printed 4^o. *London* 1688. and dedicated to the Right Honourable James Earl of Arran, Son to his Grace the Duke of Hamilton. There are some *Surlyes*, who think that in this Play, *Sir Courtly writ for his Diversion, but never regarded Wit.*

Successful Strangers, a Tragi-comedy, acted by

+ *Le Paradis Perdu Poeme Heroique de Milton*, trad
par Durand. 3 Tom 12°. Haye 1730.

o He was much assisted by John Baneroff the
Surgeon in his Greenwich Park and other Things
See a Letter from the Dead Tom Brown to the Living
Heraclitus &c 8°. 1704 p. 13.

See the Life of Monmouth before his Plays 2 Vols. 12°
1720. & the State Trials for the Murder of him in
Norfolk Buildings by the Lord Mordaunt.

+ Tho Nabbes made a Continuation of Ric. Knolles's
general History of the Turks, from the year 1628
to the end of 1637 collected out of the Despatches
of St. Peter Wyche and other Ambassadors.
He seems to have been Secretary or other
Domestic to some Nobleman or Prelate at or
near Worcester² partly hinted in his Poem on
losing his way in a Forest after he was
intoxicated with drinking of Perry: where
as he said, I am a Servant of my Lords &c.

by their Majesties Servants, at the Theatre-Royal; printed 4^o. *Lond.* 1690. and dedicated to the Right Honourable *Thomas Wharton*, Comptroller of his Majesty's Household. This Play far exceeds the Other: tho' the Author as well as his predecessors, is beholding to others for part of his Plot; he having made use of *Scarron's* Novel, call'd *The Rival Brothers*, in working up the Catastrophe of his Comedy.

I have seen some Copies of Verses in Manuscript writ by our Author, but not being in print, that I know of, I forbear to mention them.

N.

Thomas NABBES.

A Writer in the Reign of *Charles* the First, who we may reckon amongst Poets of the Third-rate; and One who was pretty much respected by the Poets of those Times; Mr. *Richard Brome*, and Mr. *Robert Chamberlain*, (before mention'd) having publickly profest themselves his Friends; and Sir *John Suckling* being his Patron.

He has Seven Plays and Masques extant, besides other Poems: of which we may say, That if they are not to be compar'd with some Dramatick Pieces of this Age, at leastwise what our Author has published is *His own*, and not borrow'd from others; and in that Respect deserves Pardon, if not Applause from the Candid

did Reader. This he avers in his Prologue to *Covent Garden*, and which I believe may be urged for the rest of his Labours; viz.

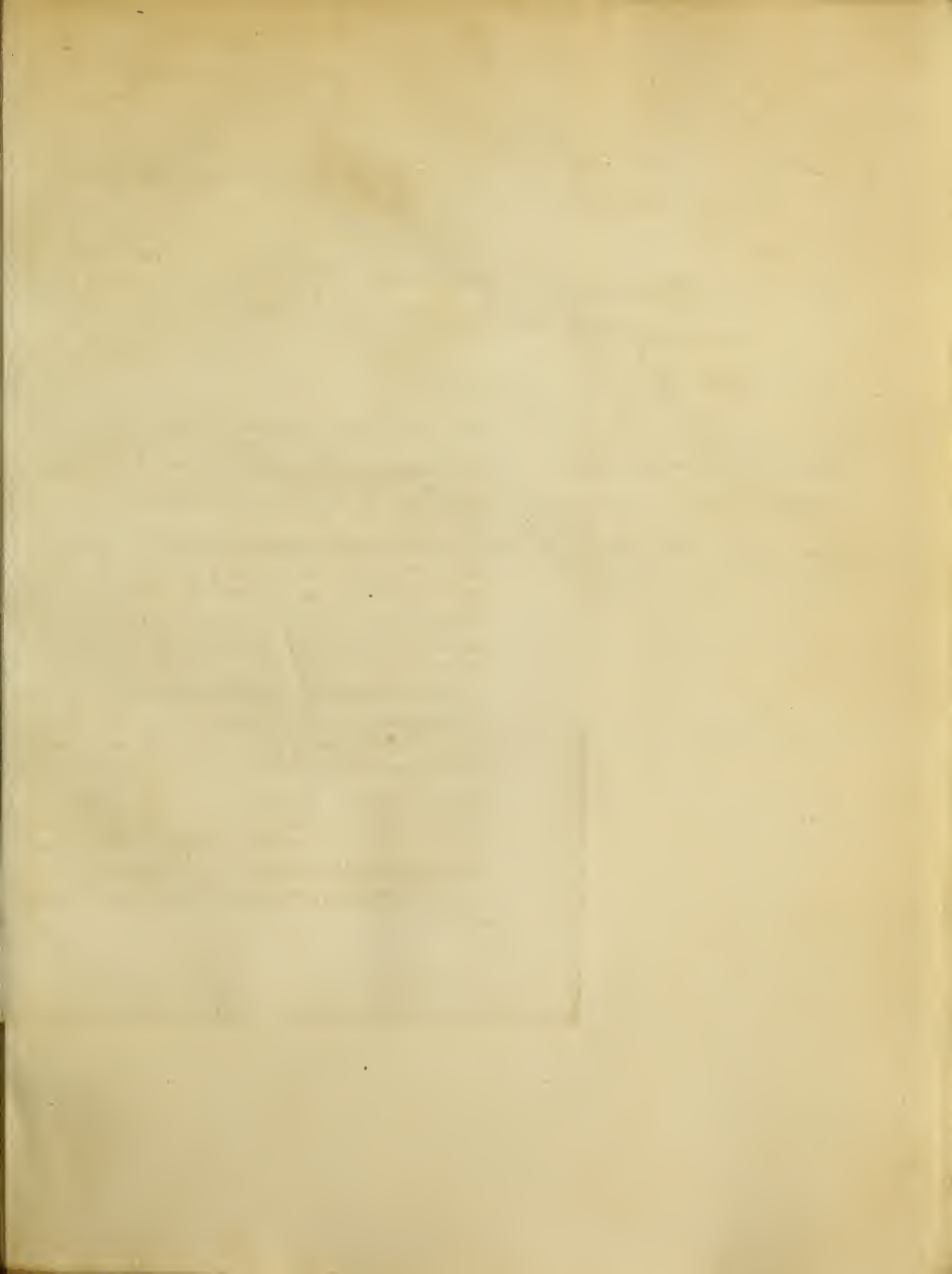
*He justifies that 'tis no borrow'd Strain,
From the Invention of another's Brain.
Nor did he steal the Fancy. 'Tis the same
He first intended by the Proper Name. [forth
'Twas not a Toyl of Years; few Weeks brought
This Rugged Issue, might have been more worth
If he had lick'd it more. Nor doth he raise
From th' Imitation of Authentick Plays
Matter or Words to height: nor bundle up
Conceits at Taverns, where the Wits do sup.
His Muse is solitary, and alone
Doth practice her low Speculation, &c.*

The Reader therefore is to expect little more from me, than a bare Account of the Titles of his Works, as followss.

Bride, a Comedy acted in the Year 1638. at the Private-House in *Drury-Lane*, by their Majesties Servants; printed 4^o. *Lond.* 1640. and dedicated to the Generality of his Friends, Gentlemen of the several Honourable Houses of the Inns of Court.

Covent Garden, a pleasant Comedy, acted in the Year 1632. by the Queen's Majesty's Servants; and printed 4^o. *Lond.* 1638. and dedicated to the Right Worthy of his Honour, Sir *John Suckling*.

Hannibal and Scipio, an Historical Tragedy, acted in the Year 1635. by the Queen's Majesties Servants at their Private-House in *Drury-Lane*; printed *Lond.* 1637. The Play is address'd in



* See my Life of Ned Allen.

o the other by Hm Cafande

181639. — 1841 the son of

1 marked at 2^d in Baskin's Catal. June 1749.

1 on his. —

1 In which Time drives away certain Ignerants
yet great Undertaking Almanac Makers

o the other by C. G. of Oxon.

* Some Copies of Spring's Glory dedicated to
Benedict Roberts Younger Son of Nick Ralt Esq.
+ the Commandatory Verses before omitted
See my Catal of the Poems Annexd

in Verse by the Author, to the Ghosts of *Hannibal* and *Scipio*, with an Answer printed in their Names, directed to our Author. It was acted before Women came on the Stage; the part of *Sophonisba* being play'd by one *Ezekiel + Femme*. For the Plot, the Title-page speaks the Foundation to be History: see the Life of of *Hannibal*, writ by *Cornelius Nepos*; that of *Scipio* by *Plutarch*: see besides *Livy*, *Florus*, and other Authors mention'd p.326.

Microcosmus, a Moral Masque, presented with general liking at the Private-House in *Salisbury-Court*, and here set down according to the Intention of the Author; printed 4o. *Lond.* 1637. and dedicated to the Service and Delight of all Truly Noble, Generous, and Honest Spirits. This Masque is introduc'd by two Copies, One of which was writ by Mr. *Richard Brome*.

Spring's Glory, vindicating Love by Temperance, against the Tenet, *Sine Cerere & Baccho friget Venus*; Moralized in a Masque with other Poems, Epigrams, Elegies, and Epithalamiums of the Author's; printed 4o. *Lond.* 1638, and dedicated to *Peter Balle Esq*; At the end of these Poems is a piece call'd, *A Presentation*, intended for the *Prince* his Highness's Birth-day, the 29. of *May* 1638. annually celebrated: this in former Catalogues was stiled an Interlude. These Masques and Poems are commended by two Copies, one of which was penned by Mr. *Robert Chamberlain*.

Tottenham-Court, a pleasant Comedy, acted in the Year 1633. at the Private-House in *Salisbury-*

lisbury-Court; printed 4^o *Lond.* 1638. and dedicated to the Worshipful *William Mills* Esq;

✕ *Unfortunate Lover*, a Tragedy never acted but set down according to the Intention of the Author; printed 4^o *Lond.* 1640. and dedicated to the Right Worshipful *Richard Brathwaite* Esq; This Play is attended by three Copies written in its Commendation, by several of our Author's Friends, and a Proeme in Verse by the Author, wherein he justifies it to be writ according to the Rules of Art.

*A Constant Scene; the buisness it intends,
The two Hours of Time of Action comprehends.*

Mr. *Philips* (b) and Mr. *Winstanley* (c), according to their old Custom, have ascrib'd two other Anonymous Plays to our Author, *The Woman-Hater arraigned*, a Comedy; and *Charles the First*, a Tragedy: the Reason of their Mistake, has been already given p. 13. and more at large, in the Preface to my former Catalogue.

+

Thomas NASHE

A Gentleman that liv'd about the time with the foremention'd Author, and was sometime educated in the University of *Cambridge*. His Genius was much addicted to Dramatick Poetry and Satyr; and he writ some things in Prose; all which gain'd him the Reputation of a Sharp Wit. In an Old Copy of Verses, I find his Character thus drawn.

(b) Pag. 181. (c) Pag. 148.

And

St. Mother.

+ John Nash certainly wrote & published a Pamphlet upon
Dildos He is accused of it by his Antagonist Rich^d.
Harvey. See my Extract and J. Davis of Hereford,
in his Poem call'd Papers - Complaint where he
says good Man tore that Pamphlet to pieces
o I think he was a Clergyman. Born at Longstaple in
Suffolk tho his Father sprung fro the Nashes in
Herefordshire as himself tells us in his Lenten
Stuff or Praise of ^a Red Herring & Description of
Yarmouth in Norfolk by Mich Dighton p. 52. not
a Poem but in Prose 2^o. 1599. In w^{ch} he tells us
the Haven of that Port cos. - above 26000 repairing
in the last 28 years. S^r. Haes Pleave gave
Lawler half a Guinea for this Pamphlet
Mar. 30. 1732 And Mr. Martyn gave as much for
his as he told me.

^ near 7 years at St John Coll: in Lenten Stuff
p. 28.

+ A good Character of him in the Return from Parnassus
a Scourge of Simony acted by the Students in Publick's
Coll: Cambridge 4^o 1600. by which appears Nash was
then dead. He died abt. 1600. aged abt. 42.

He more effectually discouraged and nonplused
Perry the most notorious Antipapalate Will
Harvey the Astrologer, and their adherents than
all the famous writers who attacked them
He was a Man of Learning and had a Style
very fluent in the bantering vein. For this
Sharpnott Dr. Lodge in his Wits Misery, &
Worlds Madnets discovering the Devils Inmate
of this Age, 2^o 1596 p. 57. calls Dr. Nash the true
English Ureline. But the Papists particularly
Watson in Quodlibets p. 66. him with Farlow & tells

- 2^o the Jesuites "such Treachery as F. Parsons" has set out in
one of his Books might have been left to them"

~ The Tragedy of ~ by Marlowe and Nashe 4^o 1594.

^ A pleasant Comedie called ~ 1: 6. Batho 1606.

~ Many of these passages on this Nash as well as
on other Poets I have communicated to Mr. Cooper
who published them in her Muses Library

^ His Apology of Pierce Perriett, or Strange News
4^o 1593. wherein reflecting on Dr. G. as Harvey
occasions a Contest between y^e

^ 6^o 1: 1. Winstanley quotes a Sonnet

^ Witty

o I think he writ some abt. the Isle of Dogs
See his Pr: of Red Har: in pref.

^ Comedy of the Isle of Dogs according to Winstanley
1597.

And surely Nash, tho' he a *Proser* were,
 A Branch of *Laurel* yet deserves to bear.
 Sharply *Satyrick* was he; and that way
 He went, since that his being, to this day,
 Few have attempted; and I surely think,
 Those Words shall hardly be set down in Ink
 Shall scorch, and blast, so as his could, when he
 Would inflict Vengeance. —

As to his Plays, he has publisht only two
 that I have heard of, viz. *Dido Queen of Car-*
thage, in which he joyn'd with *Marlowe*; and,
Summer's last Will and Testament, a Comedy: I
 could never procure a Sight of either of these;
 but as to that Play call'd *See me and see me not*,
 ascribed to him by Mr. *Philips* and Mr. *Winstan-*
ley, I have it by me, and have plac'd it to the
 right Author, Mr. *Dawbridgecourt Belchier*; see
 page 24.

He writ several other Pieces; some Satyri-
 cal, as *Pierce Penniless his Supplication to the*
Devil; *Have with ye to Safron-Walden*; *Four*
Letters Confuted; A Poem call'd *The White-*
Herring and the Red; and another Piece in
 Prose, which I take to be the same *Thomas*
Nash, call'd *A Fourfold Way to a Happy Life*,
 in a Dialogue between a Countryman, Citizen,
 Divine, and Lawyer, printed 4^o. Lond. 1633. ✕

Alexander NEVILE.

An Author in the Reign of *Queen Elizabeth*,
 that early addicted himself to Poetry, and was
 one of those that the Eminent *Jasper Heywood*
 made choice of to joyn with him and others,
 ✕ in

in the Translation of *Seneca*. Our Author undertook the Task, and at sixteen Years of Age he translated

Oedipus, a Tragedy, which he *Englisht* in the Year 1560. and was printed with the rest 40. *Lond.* 1581. and more immediately dedicated by the Author, To the Right Honourable Mr. Dr. *Wotton*, One of the Queens Majesties Privy Council. Many were the Authors of Antiquity that writ on this Subject; tho' but two Plays writ by *Sophocles*, viz. *Οἰδίπυς Τύραννος*, and *Οἰδίπυς ἐπὶ Κολωνῷ*, have descended to our Times; from the which *Seneca* is said to have borrow'd part of this Play. Our Translator acknowledges in his Epistle to his Patron and God-Father, 'That he has not been precise in following the 'Author word for word; but sometimes by Addition, sometimes by Substraction, to use the 'aptest Phrases, in giving the Sense, that he 'could invent.

There are other Pieces which I suppose were writ by our Author, published in *Latin*; as *Oratio in Obitum Sydnæi*, printed 40. *Lond.* 1587. *De Furoribus Norfolciensium Ketto Duce*, printed 40. 1575. *Norvicus*, *ibid.* all which being printed about the time that he lived, make me imagine them to be his.

Robert NEVILE.

An Author that liv'd in the Reign of King *Charles* the First, and in his younger Years was educated in the University of *Cambridge*, where he became a fellow of *King's Colledge*. I know

(p. 353)
+ F 2. if this is misnamed for the Praise of a Red Herring,
according to Winstanley before mentioned

^ * was not writ by J. m. Nash & several other pieces
in Prose as an Almanac for a Parrot & Fig for my
Godson Come Crack me, this Nut & the like. See his
just Character in Waltons Life of Fluke p. 198.

About 1597 Nash was either confined or otherwise
troubled for a Comedy on The Isle of Dogs the he
wrote but the first act and the Players unknown
to him supplied the rest w^h bread both their trouble
& mine too said he in his Praise of a Red Herring
4^o. 1599.

-g. * Top with a Hatchett: Alias a Fig for my Godson:
or Crack me this Nut: Or a Country Cuff; that is
a Pound Box of the Ear for the Idiot Martin to
hold his Peace written by one that dares call a
Dog a Dog - Imprinted by John An Okie &c and
are to be sold at the Sign of the Crab tree Cudgel
in Shrook - Cross Lane. This was writ by John Lilly
not Nash.

^ * also 8^o in 1582.

^ Cavendish Knt of the Bath Baron Ogle by right of
his Mother Viscount Mansfield Baron Cavendish
of Bolsover Earl of Ogle Earl Marquess & Duke of
Newcastle & first married Elizabeth only Daughter
Heir of W. Basset of Blora in Staffordsh: Esq^r by
whom he had Issue His Second Wife. was
Margaret Daughter of St. Charles & Sister to the
Lord Lucas of Colchester By whom he had
no Children:

o His Praise he, surelyly submits,
More to Mens Titles, than their Wits.

nothing that he has publiht, but a single Play, call'd

Poor Scholar, a Comedy, printed 4o. Lond. 1662. This Play was (as I suppose) writ some Years before, it being printed for Mr. *Kirkman*. I know not whether ever it was acted, but I may presume to say 'tis no contemptible Play for Plot and Language. It is commended for an excellent one, by three Copies of Verses prefix'd to it, writ by his Friends; One of which says thus in its praise:

*Bees from a bruised Ox, says Maro, breed,
But thou drawest Honey from a tatter'd weed.
Seeing thy Wit's so pure, thy Phrase so clean,
Thy Sense so weighty, that each Line's a Scene;
We'll change the Song ^(d), and cry as truly too,
Whither may not This thy Poor Scholar go?
This fault the Best-nos'd Criticks only smell,
That thy Poor Scholar is attir'd too well.
Ben's Auditors were once in such a mood,
That he was forc'd to swear his Play was good:
Thy Play than his, doth far more currant go,
For without Swearing, we'll believe thine so.*

William, Duke of NEWCASTLE.

I am now arriv'd at a Nobleman, whose Heroick Actions, are too Copious and Illustrious for me to attempt the Description of; and are a fitter Subject for the Pen of a *Modern Plutarch*, if any such were to be found, than for mine: I shall leave therefore the Character of

(d) An Old Song, whole Burden was, *Alas! Poor Scholar whither wilt thou go?*

B b

this

o this Valiant Heroe, Careful Tutor, Wise Statesman, Exact Courtier, and Loyal Subject, to be describ'd by some Illustrious Historian; or else refer my Reader to his Life, already writ in *Latin* and *English*, by the Hand of his Incomparable Dutchess: who during his Life-time, describ'd all his Glorious Actions, in a Stile so Noble and Masculine, that she seems to have even antedated his *Apotheosis*. But tho' I dare not pretend to describe his Heroick Atchievements, or view him in the Field, as a General; yet I shall presume to look upon him in his Retirements, and consider him as a Poet, and an Author, it being my immediate Province.

To speak first of his Acquaintance with the *Muses*, and his affable Deportment to all their Votaries. No Person since the Time of *Augustus* better understood Dramatick Poetry, nor more generously encourag'd Poets; so that we may truly call him our *English Mecenas*. He had a more particular kindness for that Great Master of Dramatick Poesy, the Excellent *Johnson*; and 'twas from him that he attain'd to a perfect Knowledge of what was to be accounted True Humour in Comedy. How well he has copy'd his Master, I leave to the Criticks: but I am sure our late, as well as our present *Laureat*, have powerful Reasons to defend his Memory. He has writ four Comedies, which have always been acted with applause; viz.

Country Captain, a Comedy lately presented by his Majesties Servants at the *Black-fryars*; 8^o. *In's Grave van Hag. Ant.* 1649. I believe this Play was writ during his Exile. Hu.

+ See a Character of him Hist of the Rebellion Vol. 2. p 202.
506 to Octavo Edit 1707. His Life newly written in the
Biographia Britannica His Life by his Lady in 2^o and
Folio.

o She could not write it in Latin, for she said she under-
- stood not y^e Language p. 391.

+ Both these Plays are ascribed to Nich Munford
as their Author, by D^r. Thomas Hyde, in his
Bodleian Catalogue Feb. 1674. And another Vol.
entituled Miscellanies of Poetical Musings 8^o 1650
besides.

Humorous Lovers, a Comedy acted by his Royal Highness's Servants; printed 4^o. *Lond.* 1677. This Play equals most Comedies of this Age.

Triumphant Widow, or *The Medley of Humours*, a Comedy acted by his Royal Highness's Servants; printed 4^o. *Lond.* 1677. This was thought so excellent a Play by our present Laureat, that he has transcrib'd a great part of it in his *Bury-Fair*.

Variety, a Comedy presented by his Majesties Servants at the *Black-fryars*; printed 8^o. *Lond.* 1649. This Play, and *Countryp Captain*, are always bound together: the *Duke's Name* is not prefix'd to them, but I am confident they are his, from several Testimonies; since Mr. *Alexander Brome* writ a Copy in praise of this Play, directed to his Grace, and printed before the Comedy, call'd *Covent Garden weeded*: and Mr. *Leigh* in a Copy directed to Mr. *Mosely* (the publisher of Mr. *Carthwright's Works*) in reckoning what Poetical Treatises he has presented the Publick with, names these two Plays, in the following Couplet:

*Then fam'd Newcastle's choice Variety,
With his Brave Captain held up Poetry.*

We have many other Pieces writ by this Ingenious Nobleman, scattered up and down in the Poems of his Dutcheffs: all which seem to confirm the Character given by Mr. *Shadwell*; That he was the greatest Master of Wit, the most exact Observer of Mankind, and the most accurate Judge of Humour, that ever he knew.

Besides what his Grace. has writ in Dramatick Poetry, he published during his Honourable Exile at *Antwerp*, the most Magnificent, and withall the Best Book of Horfmanſhip, that was ever yet extant. How eminent his skill was in that Noble Art of *Dreſſing Horſes in the Manage*, is well known not only to our Countrymen but to all Nations of Europe: Perſons of all Countries, and thoſe of the beſt Quality crouding to his *Manage* at *Antwerp*, to ſee him ride. Infomuch that *Signior del Campo*, One of the moſt knowing Riders of his Time, ſaid to the Duke (upon his Diſmounting) as it were in an Extaſie, *Il faut tirer la Planche*; *The Bridge muſt be drawn up*: meaning that no Rider muſt preſume to come in *Horſemanſhip* after him. M. *De Soleis* (one of the beſt Writers that I have met with amongſt the *French*) when he enlarged his *Le Parſaiët Mareſchal*, borrowed the *Art of Breeding* from the Duke's Book, as he owns in his *Avis au Lecteur*; and ſtiles him *Un des plus accomplis Cavaliers de nôtre temps*. But having nam'd this Foreigner's borrowing from his Grace, I ſhould juſtly deſerve to be branded with Ingratitude, ſhould I not own, That 'tis to the Work of this Great Man, that I am indebted for ſeveral Notions borrow'd from his Grace, in a little Eſſay of *Horſemanſhip*, printed 8°. *Oxon.* 1685. Nay, further, I think it no ſmall Glory that I am the only Author that I know of, who has quoted him in *Engliſh*. He has written two Books of *Horſemanſhip*; the firſt in *French*, called *La Methode nouvelle de Dreſſer les Chevaux*,

1. 1. 1.



vaux, avec Figures, Fol. Ant. 1658. The other in *English*, stiled *A New Method and Extraordinary Invention to dress Horses, and work them according to Nature, as also to perfect Nature by the Subility of Art*, Fol. Lond. 1667. The first Book was writ by the Duke in *English*, and made *French* at his command, by a *Wallon*; and is extraordinary scarce and dear. The latter (as the Duke informs his Reader) 'Is neither 'a Translation of the first, nor an absolutely 'necessary Addition to it, and may be of use 'without the other, as the other hath been hitherto, and still is without this; but both together will questionless do best.

I beg my Reader's Pardon, if I have dwelt upon this Subject, to the tryal of his Patience: but I have so great a Value for the Art it self, and such a Respect for the Memory of the best of Horsemen, that I cannot refrain from trespassing yet further, by transcribing an Epigram writ to the Duke, on this Subject; but it being the production of the Immortal *Johnson* (c) I hope that alone will atone for the Digression.

An Epigram to *William Duke of Newcastle*.

*When first, my Lord, I saw you back your Horse,
Provoke his Mettle, and command his force
To all the uses of the Field, and Race,
Methought I read the ancient Art of Thrace,
And saw a Centaure past those tales of Greece,
So seem'd your Horse, and you both of a piece!*

(c) *underwood*, p. 223.

*You shew'd like Perseus, upon Pegafus ;
 Or Castor mounted on his Cyllarus :
 Or what we hear our home-born Legend tell
 Of bold Sir Bevis, and his Arundel :
 Nay, so your Seat his Beauties did endorſe,
 As I began to wish my self a Horse :
 And surely bad I but your Stables seen
 Before : I think my wish absolv'd had been.
 For never saw I yet the Muses dwell,
 Nor any of their Household, half so well.
 So well ! as when I saw the Floor, and Room,
 I look'd for Hercules to be the Groom :
 And cry'd, Away with the Cæsarian Breed,
 At these immortal Mangers Virgil fed.*

o *Margaret Dutcheß of NEWCASTLE*

A Lady worthy the Mention and Esteem
 of all Lovers of Poetry and Learning. One,
 who was a fit Conſort for ſo Great a Wit, as
 the Duke of *Newcastle*. Her Soul ſympathiſing
 with his in all things, eſpecially in Dramatick
 Poetry ; to which ſhe had a more than ordinary
 propenſity. She has publiſht fix and twenty
 Plays, beſides ſeveral looſe Scenes ; nineteen
 of which are bound, and printed in one Vo-
 lume in Fol. 1662. the others in Folio, *Lond.*
 1668. under the Title of *Plays never before*
printed.

I ſhall not preſume to paſs my Judgment on
 the Writings of this Admirable Dutcheß ;
 but rather imitate the Carriage of *Julius Sc-*
tiger, to the *Roman Sulpitia* ; by concluding
 with

+ He died Dec^r 25. 1676 in the 84th year of his age.
o Richard Flecknoe has Dedications & Poems and
Epigrams to the Duke & Duchess of Newcastle



with him (†), *Igitur ut tam laudibilis Heroina Ratio habeatur, non ausim obicere ei iudicii severitatem.* I know there are some that have but a mean Opinion of her Plays; but if it be consider'd that both the Language and Plots of them are all her own: I think she ought with Justice to be preferr'd to others of her Sex, which have built their Fame on other People's Foundations: sure I am, that whoever will consider well the several Epistles before her Books, and the General Prologue to all her Plays, if he have any spark of Generosity, or Good Breeding, will be favourable in his Censure. As a proof of my Assertion, it may be proper in this place, before I give an Account of her Plays, to transcribe part of that general Prologue, the whole being too long to be here inserted.

*But Noble Readers, do not think my Plays
Are such as have been writ in former Days;
As Johnson, Shakespear, Beaumont, Fletcher
writ;*

*Mine want their Learning, Reading, Language,
The Latin Phrases I could never tell, [Wit;
But Johnson could, which made him write so well.
Greek, Latin Poets, I could never read,
Nor their Historians, but our English Speed:
I could not steal their Wit, nor Plots out take;
All my Plays Plots, my own poor Brain did
make;*

*From Plutarch's Story, I nere took a Plot,
Nor from Romances, nor from Don Quixot,*

(†) Poet. L. 6. C. 6.

*As others have, for to assist their Wit,
But I upon my own Foundation writ ; &c.*

I hasten now to give an Account of the Titles of her Plays, according to our accustomed order ; viz.

Apocryphal Ladies, a Comedy. This Play consists of three and twenty Scenes, but is not divided into Acts.

Bell in Campo, a Tragedy in two parts : In the second Play, are several Copies of Verses writ by the Duke of Newcastle.

Blasing World, a Comedy : Tho' this be stil'd a Play in former Catalogues, yet it is but a Fragment ; the Authress before she had finish'd the second Act desisted, not finding her Genius tend to the prosecution of it.

Bridals, a Comedy.

Comical Husb, a Comedy : This Play has not been in any Catalogue before.

Convent of Pleasure, a Comedy.

Female Academy, a Comedy.

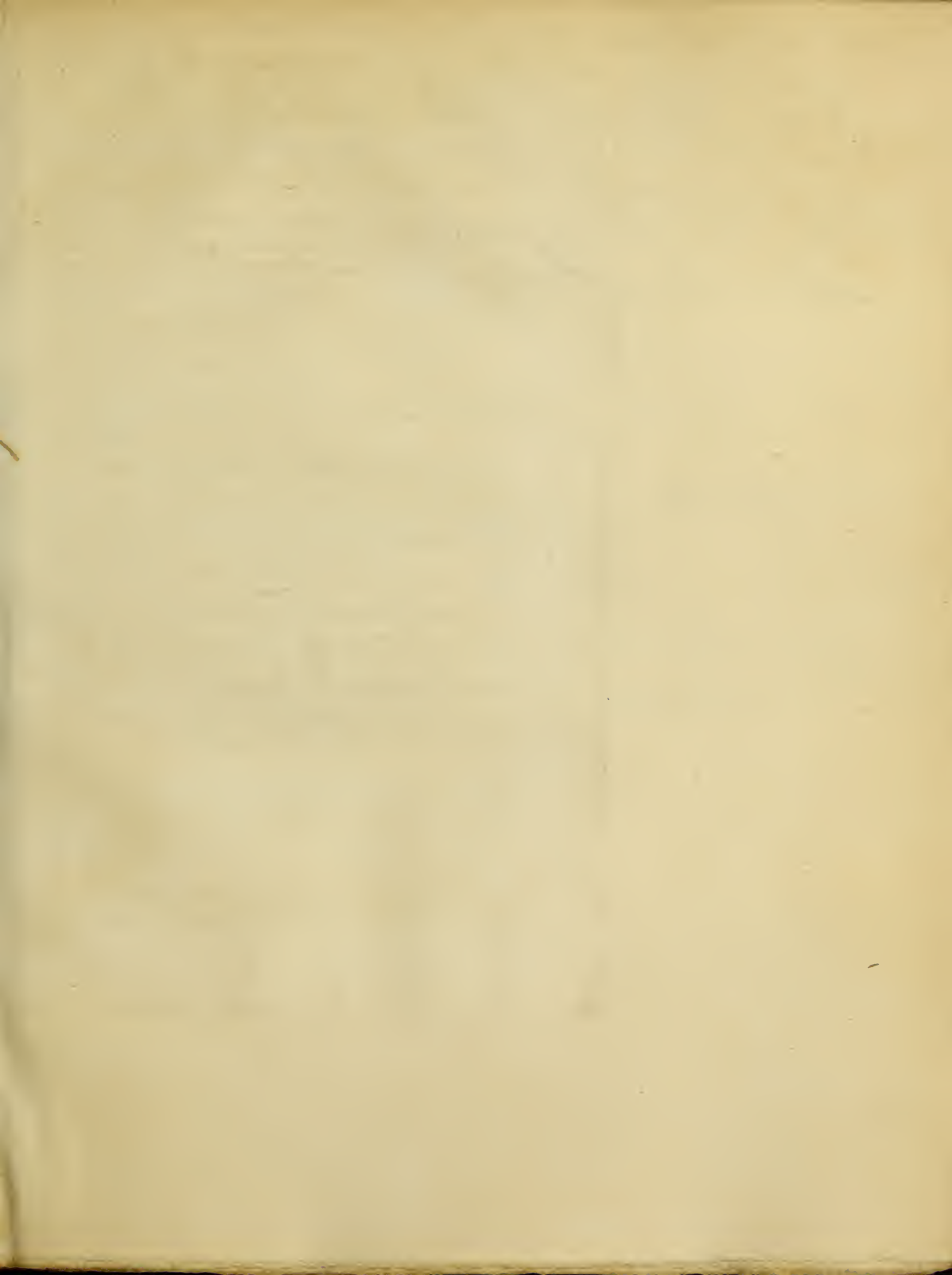
Lady Contemplation, a Comedy in two parts. Three Scenes in the first, and two in the second part, were writ by the Duke.

Loves Adventures, in two parts, a Comedy. The Song, and the *Epithalamium*, in the last Scene in the second part, was likewise writ by the Duke.

Matrimonial Trouble, in two parts ; the second being a Tragedy, or as the Authress styles it, a Tragi-comedy.

Natures three Daughters, Beauty, Love, and Wit ; a Comedy, in two parts,

Pre-



+ Du Reger's Humble Reflections upon some
Passages of the Rt Hon^{ble} the Lady Marchioness
of Newcastle's Olio; or an Appeal from her
misinformed to her own better informed
Judgment. It reflects chiefly upon her
Character and Conduct of a Monastical
Life in the 28th page of her said Olio.

Presence, a Comedy. To this are added twenty nine single Scenes, which the Dutchess design'd to have inserted into this Play, but finding it would too much lengthen it, she printed them separately.

Publick Wooing, a Comedy, in which the Duke writ several of the Suitors Speeches; as that of the Souldier, the Countryman, the Spokesman for the Bashful Suitor; besides two other Scenes, and the two Songs at the End of the Comedy.

Religious, a Tragi-comedy.

Several Wits, a Comedy.

Sociable Companions, or *The Female Wits*, a Comedy.

Unnatural Tragedy. The Prologue and Epilogue, were of the Duke's making. Act 2. Sc. 3. the Dutchess inveighs against Mr. *Cambden's Britannia*: tho' whether with Justice, I leave it to the Determination of others.

Wits Cabal, a Comedy in two parts: His Grace writ the Epilogue to the first part.

Youth's Glory, and Death's Banquet; a Tragedy in two parts. Two Scenes with the Speeches at the first part, in commendation of *Mlle Sans paréille*, were writ by his Grace; so were all the Songs and Verses in the second part.

The Blazing World, Bridal, Convent of Pleasure, Presence, and Sociable Companions, are printed together in one Volume; and the rest in another.

As to her other Works, I shall only mention the Titles, and the Dates when printed; and I shall

shall begin with the Crown of her Labours, *The Life of the Duke of Newcastle*, in English, printed Folio Lond. 1667. and in Latin Folio Lond. 1668. *Nature's Picture drawn by Fancy's Pencil to the Life*, printed Fol. Lond. 1656. at the End of it she has writ her own Life. *Philosophical Fancies*, printed Fol. Lond. 1653. *Philosophical and Physicall Opinions*, Fol. Lond. 1655. *Philosophical Letters*, Fol. Lond. 1664. Two Hundred and Eleven Sociable Letters, Fol. Lond. 1664. *Orations*, Fol. 1662. *Poems*, Fol. 1653.

Thomas NEWTON.

An Author that liv'd in the Reign of Queen Elizabeth; and joyn'd with Jasper Heywood, and Alexander Nevil above-named and others, in the Translation of Seneca's Tragedies. Tho' our Author translated but one Play, yet he published all the Ten; and dedicated them to Sir Thomas Henage, Treasurer of her Majesties Chamber. The Play which our Author has render'd into English, is intituled

Thebais, a Tragedy. This by some is believed not to be Seneca's; because in this Tragedy *Jocasta* appears alive, and in *Oedipus* she is kill'd: and it is not likely that he would write two *Drammas*, that should so very much differ in the Catastrophe. But if it be Seneca's, 'tis the shortest of his Tragedies, and has no Chorus; and is said by One, * to be *Perpetuum Canticum*, nullis diverbiis incorruptum.

I know not how Mr. Philips (g) came to

(g) Pag. 182. * *Thysii Collect. Comm. in Trag. Senec.*

ascribe

+ See the First Edit of ¹ S^r Geo: Ethereges Poem to the
Dutchess in a Collection of ¹ Poems written upon
sev^l Occasions. Never printed before 8^o 1672.
Most of w^h ² Poems were written by S^r Geo: Etherege
tho his Name is suppressed.

She died at Lond. 1673 Bur^d at West Jan 7. J. Lubrans
Mss.

o To her Excellency the Marchioness of Newcastle
after the Reading of her incomparable Poem
By S^r Geo: Etherege See a Collect of Poems with the
Temple of Death &c the 3^d Edit 12^o 1716. n. 164.

^ The Right Worshipfull & Kn^t

|| Under the Title of Sonnets From Tragedies 4^o 1581.
v. in Studley

^ 1581.

I Otway Charming his Face and Charming was
his Verse
hold on W. Dryden's Death

0 Otways Satyr and Libells printed for J. Norman
— Windsor Castle in Dryden's Miscell: reprinted
1712 — Otways Plays &c 2 Vols 12^o. 1718.

Son of Humphrey Otway Rector of Wollbading in
Sutsex was born at Trotton in that County on the
3^d of March. 1657. sent to Wickham School near
Winchester from thence to Oxford where he
became a Commoner but deserted the University
in 1674. — See of his first attempting to act on the
Stage (p 20) in 1672.

There is an excellent and beautiful Original Picture
of Mr Otway who was a fine partly graceful Man,
was of a middling size, about 5 foot 7 inches incline-
able to ^{had a thoughtful, yet lively, and as it were speaking Eye} Conspiracy, now among the Poetical
Collection of the Ed Chesterfield. It was painted by
John Ryley in a full bottom wig, and nothing like
that Quakerish Figure which Knappton has imposed on
the World in Ryley in C. Cleaves Poems.

ascribe *Tamburlaine the Great* to this Author; for tho' *Marloe's* Name be not printed in the Title-page, yet both in Mr. *Kirkman's* and my former Catalogue printed 1680. his Name is prefix'd.

Thomas NUCE.

An Author of the same Time, and joyn'd in the same Design with the former. We are owing to his pains for the Version of One Play of *Seneca's*, called

Octavia, a Tragedy. This is the only Tragedy of the Ancients that I know of, that is founded on History so near the time of the Author. I shall not pretend to determine, whether it was writ by *Seneca*, or no: tho' *Delrio* and others deny it. For the History, see *Suetonius in Vit. Claud. Nero. Tacitus, L. 12. C. 14. Dion, &c.*

O.

Thomas OTWAY.

AN Author who was well known to most Persons of this Age, who are famous for Wit and Breeding. He was formerly (as I have heard) bred for some time in *Christ-Church* Colledge in *Oxford*. From thence he removed to *London*, where he spent some time in Dramatick Poetry; and by degrees writ himself into Reputation with the Court. His Genius in Comedy

dy lay a little too much to Libertinism, but in Tragedy he made it his business for the most part to observe the *Decorum* of the Stage. He was a man of Excellent parts and daily improved in his Writing: but yet sometimes fell into plagiary as well as his Contemporaries, and made use of *Shakespear*, to the advantage of his *Purse*, at least, if not his *Reputation*.

He has publisht ten Dramatick Pieces, (if we may be allow'd to reckon his Farces as Distinct Plays) of which we shall give the Reader a particular Account, beginning with

Alcibiades, a Tragedy acted at the Duke's Theatre, printed 4^o. *Lond.* 1675. and dedicated to the Right Honourable *Charles*, Earl of *Middlesex*. This Play is writ in Heroick Verse, and was the first Fruits of our Author's *Muse*. He has made *Alcibiades*, a Person of true Honour, chusing rather to loose his Life, than wrong his Defender King *Agis*, or his betrothed wife *Timandra*: whereas *Plutarch* gives him a different Character; telling us that in the King's Absence he abused his Bed, and got his Queen *Timæa* with Child, and that *Timandra* was not his Wife, but his Mistress: and *Justin* sayes ^(h) That he was informed of the design of the *Lacedmoonian* Princes against his Life, by the Queen of King *Agis*, with whom he had committed Adultery. ✕

Atheist, or the Second part of *The Souldiers Fortune*, a Comedy acted at the Duke's Theatre, printed 4^o. *Lond.* 1684. and dedicated to the Lord *Elande*, Eldest Son to the Marquess

✕

(h) Lib. 5. Cap. 2.

of

+ Otway had greater things to mind than the prinking up
his Language with the little gay Flowers of Rhetorick
He studied Man more than Books and drew from the
Life more than the dead Letter. His great Care was
in framing his Plots and Schemes and Methodizing
his Incidents so as to move in themselves Pity and
Concern then they wd dictate a Style proper and
pathetical without allowing Room for languid
Speculations

^ his first v. Poems p. 314.

o His Life bef. his works. A. Wood & Gen^l. Diet Vol 8.
Gildon Tho Brown. The Extracts in my Paroch^l Bag
of Poets & Mark. Pocket Books

f After Otways Death Betterton advertised in one of
Lestranges Observators I think that he left a Play
unfinished with encouragement^{ts} to produce it.

* Character of these Letters but I say still they are
written above the Language of such Love Letters as
are most prevailing with Women of such Expe-
rience. Their Sublimity discourages Reply. They are
so sad serious and grievous as to give Pain.

+ Thaddeus said that Lettice fought a Duel with Otway -
of Otway an Encomium in Felton's Dissertation
on the Clubbies

o Edit. 3. 8^o 1718. p. 222. 2. Dennis

11 In the Familiar Letters of Lord Rochester &c 8^o 1697.
there are six by Mr. Otway from p 77 to 92. written
as I am informed to Mrs Barry the actress, in a
very passionate and pathetic vein; and
much more eloquent than any other of his
Writings. But that Language of Dating Madnets,
and Despair however it may succeed upon
raw Girls, is so seldom successful with such
practitioners in the Passion of Love as Mrs
Barry was that it only hardens their Vanity
against their Consent. For she could get Bastards
with other Men and twas a wonderful
Condescension in her to let Otway kiss her
Lips tho he was as amiable in Person and
address as any of them. The Editor Tom Brown
gives a great Character.

of *Hallifax*. The Plot between *Beaugard* and *Portia*, is founded on *Scarron's* Novel of *The Invisible Mistress*. @

Cheats of Scapin, a Farce acted at the Duke's Theatre, printed 4^o. *Lond.* 1677. 'Tis printed with *Titus and Berenice*, and dedicated to the Right Honourable *John*, Earl of *Rochester*. This Play is translated from a *French* Comedy of *Molliere*; though 'tis not printed amongst his Plays of the *Amsterdam* Edition in 5 Tomes, which I have by me; yet that it is his, I collect from *M. Boileau's* Art of Poetry: where speaking of *Molliere* in the third Canto, he says thus: //

Etudiez la Cour, & connoissez la Ville ;
L'une & l'autre est toujours en Modeles fertile.
C'est par là que Moliere illustrant ses Écrits,
Peut-estre de son Art eust remporté le prix ;
Si moins ami du Peuple en ses doctes peintures,
Il n'eust point fait souvent grimacer ses Figures,
Quitté pour le Bouffon, l'agréable & le fin,
Et sans honte à Terence allié Tabarin.
Dans ce sac ridicule, où Scapin s'enveloppe,
Je ne reconnois point l'Auteur du Misanthrope.

But notwithstanding the Farce in this Comedy, *Molliere* has borrow'd the Design from *Terence* his *Phormio*, as may be visible to those that will compare them.

Caius Marius his History and Fall, a Tragedy acted at the Duke's Theatre, printed 4^o. *Lond.* 1680. and dedicated to the L^d Viscount *Faulkland*. A great part of this Play is borrow'd from *Shakespeare's* *Romeo and Juliet*; as the Character

acter of *Marius Junior*, and *Lavinia* the Nurse, and *Sulpitius*: which last is carried on by our Author to the End of the Play: though Mr. *Dryden* says in his Postscript to *Granada*, 'That *Shakespeare* said himself, that he was forc'd to kill *Mercurio* in the 3^d. Act, to prevent being kill'd by him. For the true History of *Marius Senior*, see *Plutarch's* Life of *C. Marius*; *Lucan's Pharsalia*, lib. 2. *Florus* lib. 3. c. 21.

o *Don Carlos Prince of Spain*, a Tragedy acted at the Duke's Theatre; printed 4^o. *Lond.* 1679. and dedicated to his Royal Highness the Duke. This Play is writ in Heroick Verse, as well as *Alcibiades*; that being the first, this the second that ever he writ or thought of writing. For the History, consult the *Spanish* Chronicles, as *Louis de Mayerne*; *Turquet's* Chronicle of *Spain*; *Cabrera's* Life of *Philip* the Second; *Thuanus*; *Brantome*, &c. Tho' I believe our Author chiefly follow'd the Novel of *Don Carlos*, translated from the *French*, and printed 8^o. *Lond.* 1674. which is the most perfect Account of that Tragical Story that I have met with.

x *Friendship in Fashion*, a Comedy acted at his Royal Highness the Duke's Theatre; printed 4^o. *Lond.* 1678. and dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This is a very diverting Play, and was acted with general applause.

// *Orphan*, or *The Unhappy Marriage*; a Tragedy acted at his Royal Highness the Duke's Theatre; printed 4^o. *Lond.* 1680. and dedicated to her Royal Highness the Dutchess. This is a very moving Tragedy, and is founded on

+ Otway was more beholden to Captain Symonds the
Vintner, in whose Debt he died four hundred Pounds,
than to all his Patrons of Quality. See Les Soupirs de
la Grande Bretagne ou the groans of Great Britain
8^o 1713. p. 67.

① Downes said it was his Second. p. 36. held 10 Nights
brought in more Money than any Modern Play

It was revived at Drury Lane Theatre in Jan^{ry} 2. 1749.
not having been acted in 30 years; but by a great
Disturbance that happened there was forbid by the
Audience. to be acted another Night.

② See Gildons Laurels of Poetry See the Gents Magazine
toward the end of Vol. 2. in his Remarks on Venice.
Preserved, on the beginning also of this Play.

③ Heroick Friendship A Spurious piece of Sub-
falsified upon Otway See the Candidates for the
Bays by Scribblerus Tertius. 2^o 1730. p. 8.

+ I think Murault as well as Voltaire have spoken
of his Plays. See Voltaires Preface or Dedication to
L^d. Bolinbroke before his French Tragedy of Brutus
His Poem on Mr. Creech's Lucretius 1682. See in
Roscommon and Drydens Poems 8^o 1717 One
from Mr. Duke to him in Latin and another in
Englishe

- o See in Le Brutus de Monsieur de Voltaire,
avec un Discours sur la Tragedie dit to the
L^d. Bolinbroke a Londres 8^o 1731. p. 10 a Comparison
between Mr. de la Fettes Manlius and Othways
Venice Preserved & Saffiers Wifes indecent
Complaint of old Renard coming rubattord p. 22.

a Novel, call'd *English Adventures*: See the History of *Brandon*, p. 17.

Souldiers Fortune, a Comedy acted by their Royal Highness's Servants, at the Duke's Theatre; printed 4^o. Lond. 1681. This Play is dedicated to Mr. *Bentley* his Stationer: and is (as he says) a sort of Acquittance for the Money receiv'd for the Copy. There are several passages in this Play, that have been touch'd before by others: As for Instance, the Plot of *My Lady Duncce*, making her Husband the Agent in the Intrigue between *Beaugard* and her, to convey the Ring and Letter, is the Subject of other Plays writ before this; as *The Fawene*, and *Flora's Vagaries*: and the Original Story is in *Boccace's Novels*, Day 3. Nov. 3. Sir *Jolly* boulting out of his Closet, and surprising his Lady and *Beaugard* kissing, and her Deportment thereupon; is borrow'd from *Scarron's Comical Romance*, in the Story of *Millamant*, or *The Rampant Lady*, p. 227. tho' by the way, that Story is not in the *French Copy*, and I suppose was not writ by *Scarron*; but was rather translated from *Les Amours des Dames Illustres de nôtre Siecle*. The Behaviour of *Bloody-bones*, is like the *Bravo*, in the *Antiquary*; and that of *Courtine* at *Silvia's Balcony*, like *Monsieur Thomas* his Carriage to his Mistress, in that Play of *Fletcher's* so called.

Titus and Berenice, a Tragedy acted at the Duke's Theatre; printed 4^o. Lond. 1677. and dedicated with the *Cheats of Scapin*, as aforesaid. This Play is translated from the *French* of *Monsieur Racine*: it consists of three Acts,
and

and is written in Heroick Verse. For the Story of *Titus* and *Berenice*, see *Suetonius* in his Life, Ch. 7. See besides *Josephus*, *Dion*, &c.

6 *Venice preserved*, or *A Plot discovered*; a Tragedy acted at the Duke's Theatre; printed 4^o. *Lond.* 1682. and dedicated to the Dutchess of *Portsmouth*. I have not at present any particular History of *Venice* by me, but suppose this Story may be found in some of the Writers on the *Venetian* Affairs; as *Bembus*, *Sabellicus*, *Maurocenus*, *Paruta*, &c.

~ Besides his Dramatick Poems, our Author writ a Sticht Poem, call'd *The Poet's Complaint to his Muse*, printed 4^o. *Lond.* 1680. and a Pastoral on King *Charles* the Second, printed with Mrs. *Behn's Lycidas*, 8^o. p. 81. Add to these his Translation out of *French*, being a Book call'd *The History of the Triumvirates*, printed since his Decease 8^o. *Lond.* 1686. =

P.

John PALSGRAVE.

AN Author that liv'd in the Reign of King *Henry* the Eighth. He was Bachelor of Divinity, but of what University I know not, and was Chaplain to the King. He printed a Play in an Old English Character, call'd

6 *Accolaſtus*, a Comedy printed 4^o. 1540. and dedicated to King *Henry* the Eighth. This Play was translated from the Latine *Accolaſtus* written by *Gulielmus Fullonius*, the English being

+ There was an Epilogue written by Mr. Clway to this Play of Venice Preserved spoken upon the Duke of Yorks coming to the Theatre Friday Apr. 21. 1682. and printed on a Single half Sheet Folio 1682. beginning - When too much Plenty Luxury & Ease &c.

2. if reprinted in his Works - perhaps that with Oxford & Cambridge Miscell.

Toward y^e End of the 2^d Vol. of the Gentleman^s Magazine 8^o 1748 Large Remarks on this Play & on the beginning of the Orphan.

3 The Dramatic Censor 8^o 1752. by Mr. Launcelot Desnick all upon this Play

4 Founded on the abbot of St Beals History of the Spanish Conspiracy agt^t Venice See Gildons Laws of Poetry for the Profits of this and the Orphan Addison in Spec Dryden in Fricancy.

5 Not Tatlers Stage a Poem, Wesley Coll in State Poems. Sessions of Poets Vol to Mrs Behns City Heirets 1682.

6 For Satire agt^t Libells - To Mr. Creech - Medea to Hippolytus in Ovids Epistles 2^d Edit 1681. 8^o Sixteenth Orde of Horace and Poem to W.D. Duke in Miscell Poems 8^o 1684. Song on Punch in His Windsor Castle a Poem 4^o 1685.

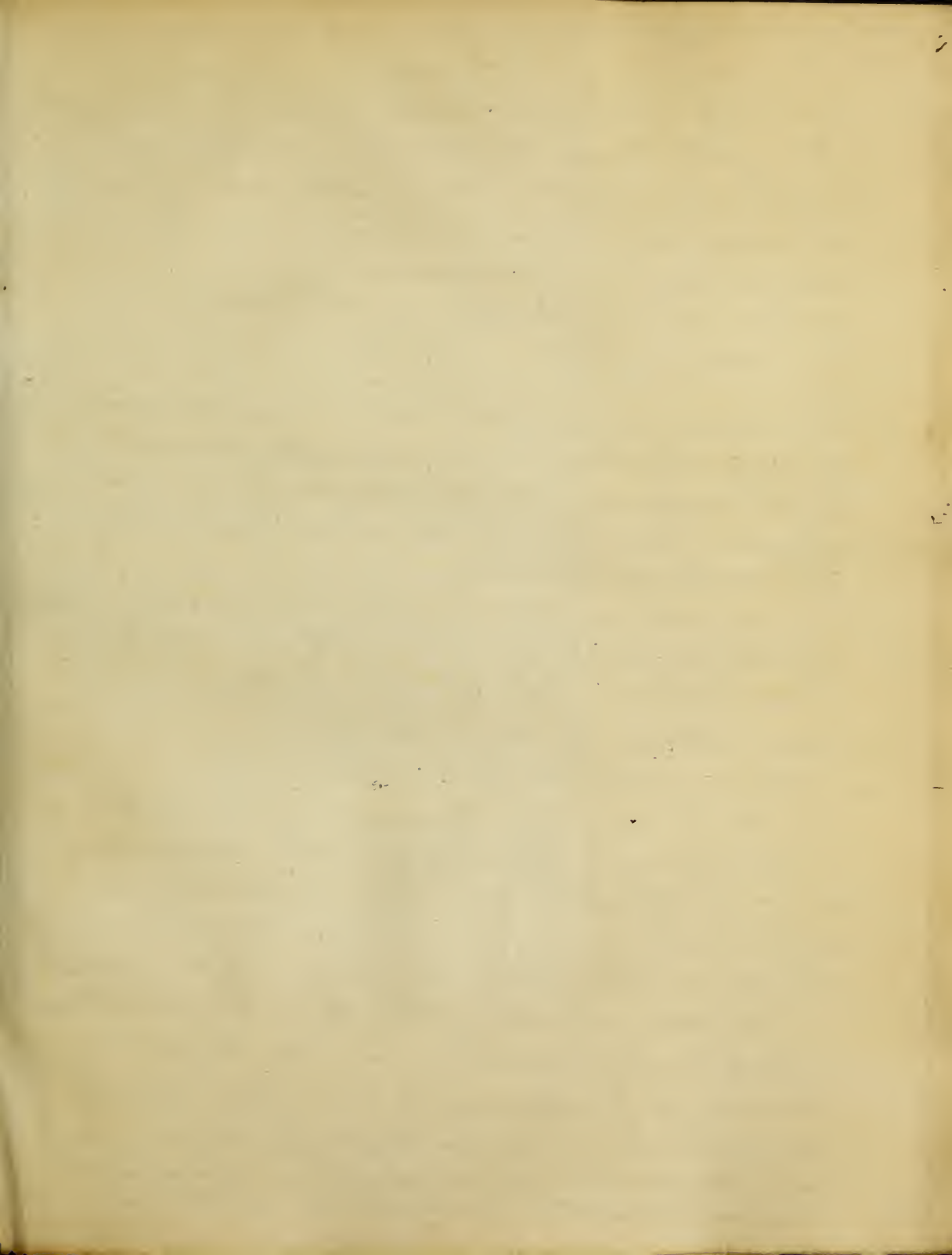
See some acc^t of his Death in a Spruiging House on Tower Hill in J. B. & I think.

X He died at a Drugging House known by the Sign of the Bull on Cumer Hill on the 14th of April 1685 aged abt 33 years. — My Life of him is in the 2^d Parish^l Vol.

The Originals in Verse the Translat in Prose
Palgrave says in his Dedicat that the Lord
Privy Seal expressly advised him to dedicate
it to his Majesty whom he applauds for
establlishing an Uniformity in Grammar
Learning hereby and would have the like done
in the Translations of Ancient Authors. See
also Sir Tho^s Elyot in his Pref of his Castle of Health
of Herays setting forth an Introduction to
Grammar.

Comedia scolastica dicta cum Epiphra^si Anglica
per Joh: Palgravum Lond: per Tho Bertholetum
2^o 1540.

Motley in his List of all the English Dram:
Poets joined to the Tris of Scanderberg 8^o 1747.
said this is the first play printed in our
Language p. 90. but falsely.



+ Geo Peeles Christiani. But as it is call'd is said
to have put an end to the famous Tragedy of
Mathew and Irene the Fair Greek in the Pamphlets
below of Prots. See Charles Givings Irene the
Fair Greek 4^o. 1708. p. 499. Sects. p. 14. a Tragedy
that Laugbair seems to have never heard of
Tom Nash has a transcendent Character
of him in his Epistle to the Students of
both Universities

~ Feb.

o This is a large Dictionary of French and English
Words & Phrases, very scarce. Iinius when he
was hammering at the word Japing in his
Etymol. Diet. might have had Light from
This to some Purpose.

o See my Observations on him and his Poem of
the Order of the Charter 4^o. 1593 in The Catalogue
of Pamphlets in the Harleian Library

~ Born in Devon as Wood thinks

~ in 1573 - ~ was Master of arts in 1579

~ Geo Peele was City Poet & had the Ordering
of the Pageants. He lived on the Bank Side,
over agt Black Friars Left a Wife and Daughter
behind him, and died of the Cox, before or in
the Year 1598. Hee was almost as famous for
his Tricks and Merry Pranks as Scoggen Shelton
or Dick Tacton & as there are Books of theirs in
Print so of his. Especially one called Morrie
Conceited Sects of George Peele by a Northern some-
time Student in Oxford wherein is shewed the
Course of his Life how he lived: A Man very well
known

ing printed after the Latine. The Plot is the Parable of the Prodigal Son in the Gospel, and the Author has endeavour'd to imitate *Terence* and *Plautus* in the Oeconomy: 'Twas set forth by the Author *Fallonius*, before the Burgeſſes of the *Hague* in *Holland*, *An. Dom.* 1529.

This Author publiſht beſides *L'Eclairciſſement de la Langue Francoiſe*. ---- 1530. ③

③ George PEEL.

An Author that liv'd in the Reign of Queen *Elizabeth*, and was formerly Student, and Mr. of Arts of *Chriſt-Church* Colledge in *Oxford*. He is the Author of Two Plays, which are in print; viz.

David and Bethſabe their Love, with the Tragedy of *Absalom*, divers times play'd on the Stage; and printed 4^o. *Lond.* 1599. This Play is founded on Holy Scripture: See *Samuel*, *Kings*, &c.

Edward the Firſt, Sirnamed *Edward Longſhanks*, with his Return from the Holy Land. Alſo the Life of *Llewellyn* Rebel in *Wales*. Laſtly the ſinking of Queen *Elinor*, who funk at *Charing-Croſs*, roſe again at *Potters Hithe*, now named *Queen-hithe*; printed 4^o. *Lond.* 1593. For the Story ſee the Authors that have writ of thoſe times; as *Walsingham*, *Fabian*, *Matth. Weſtm.* *Pol.* *Virgil*, *Grafton*, *Hollingshead*, *Stow*, *Speed*, *Martyn*, *Baker*, &c.

I am not ignorant, that another Tragedy, to wit, *Alphonſus Emperor of Germany*, is aſcribed to him in former Catalogues, which has

+

occasion'd Mr. *Winstanley's* mistake: but I assure my Reader, that that Play was writ by *Chapman*, for I have it by me with his Name affixt to it.

Mr. *Philips* mentions some Remnants of his Poetry extant in a Book call'd *England's Hellicon*, which I never saw.

Mary Countess of PEMBROKE.

The belov'd Sister of the Admirable Sr. *Philip Sidney* (to whom he dedicated his *Arcadia*) and Patron to the Ingenious *Daniel*. A Lady whose Inclinations led her not only to the Patronage but love of the Muses: as appears by a Tragedy of Hers in print, call'd *Antonius*, which to my regret I never yet saw, though I have earnestly desired it; it is thus commended by Mr. *Daniel*, in his Dedication of *Cleopatra*.

*I, who contented with an humble Song,
Made Musick to my self that pleas'd me best,
And only told of Delia, and her wrong, [unrest,
And prais'd her Eyes, and plain'd mine own
A Text, from whence my Muse had not digrest,
Had I not seen thy well grac'd Anthony,
Adorn'd by thy sweet stile, in our fair Tongue,
Requir'd his Cleopatra's Company.*

Mr. *Philips* through mistake (as formerly) has ascrib'd another Play to her, viz. *Albion's Triumph*, a Masque. I know nothing else of this Admirable Lady's Writing.

Mrs.

known in the City of London and elsewhere. London
 printed for Hen Bell. 4^o. 1627. pages 21 in black Letter.
 See also my Winstanley, and a much better acc^t. than
 this of Langbaines in a Woods Ath. Oxon. Those are
 not so properly Texts in that Pamphlet as Tales or
 Tricks of a Sharpener

His arraignment of Paris, was his first publication see p. 526.

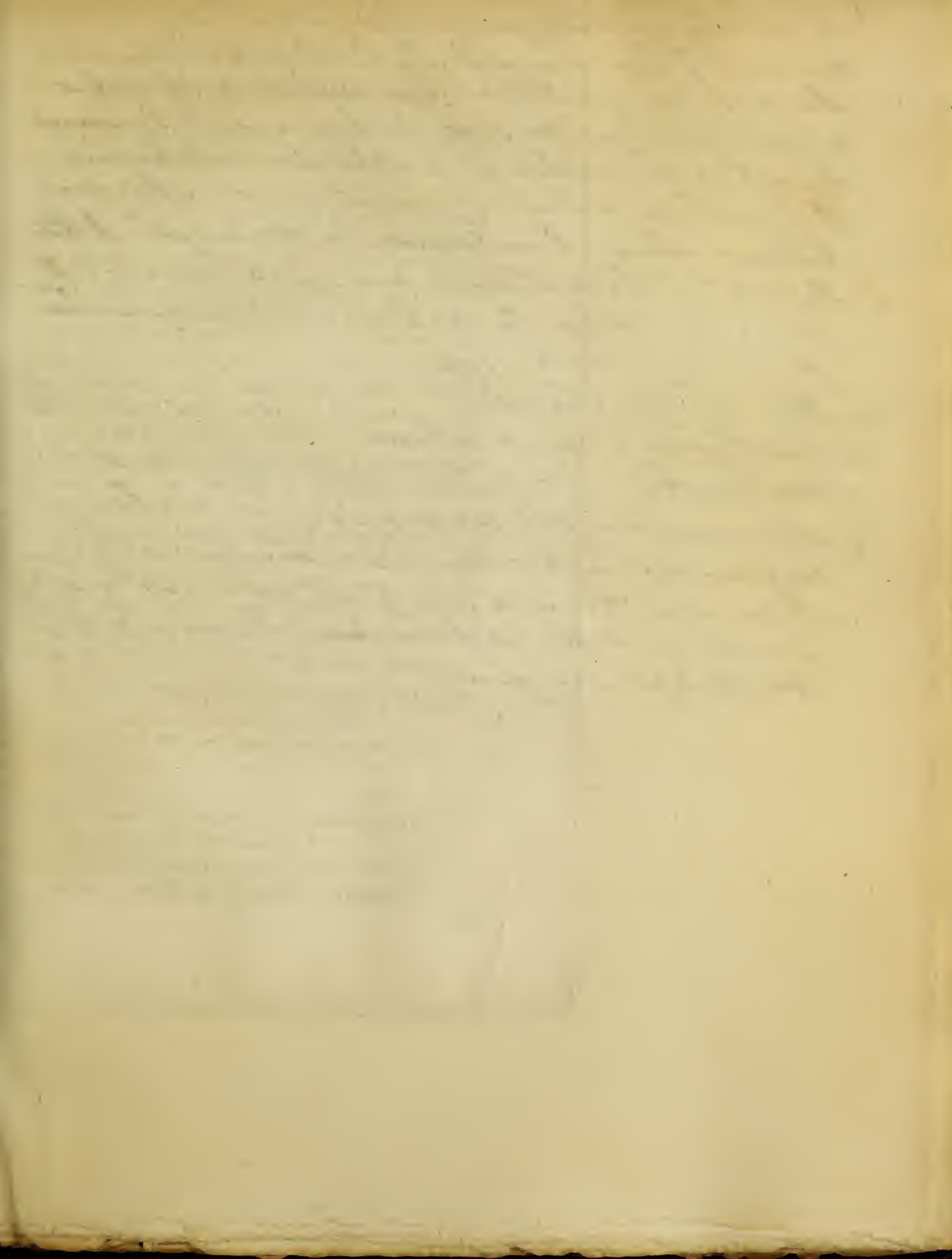
+ The learned Mary the hon^{le}. Countess of Pembroke
 the noble sister of the immortal St. Philip Sidney
 is very liberal unto Poets; besides she is a most
 delicate Poet of whom I may say as Antipater
 Sidonius writes of Sappho *Phulica Mnemosyne*
de miranda Carmina Sapphus, Quævisit decima
Pieris unde locet.

11 printed 8^o. 1614 & before in 4^o. 1599. Ina Meres 2^d. Pth.
 Wits Comon. call^d 12. 1598

I v. Spenser on her. I Watson Spenser she died 1621.
 buried at Salisbury Sam Daniel, Collins his
 Sidney an Papers. Abt. Fraunce Osburne Mem^o. Eliz
 St. J. Matthews Letters Gildons Abidg^t. of Dramatic
 Poets Dugdale Baron: Holts Letters

Called The Tragedy of Anthonie Done into English
 by Mary Countess of Pembroke Imprinted at London
 for W. Bousaby 1595. Dated (at the end) from Ransbury
 26 Nov^r 1590. Is written in blank verse with choruses
 according to the Ancient Manner but undivided into
 acts. Printed in a small Twosheet and joined to an
 excellent Discourse of Life & Death written in French by
 Phil. Morrey Done into English by the Countess of
 Pembroke. Dated (at the end) at Wilton 13 May 1590

* Printed by Tonson by 1600. with binding of this Prose
Piece before that Poetical one may be the reason
that the Play is so obscure and difficult to meet
with. See my Life of her in the Parish. Budget
of Biogr. I lent her Play to Mr. Collins to
help him in her Life then gave the Book to
Mr. Coxeter.



+ See Mrs Anne Killigrews Character of her.
My acc^t of her in one of the little paper Books in
the Biogr^l Budget. ² Letters from Orinda to Poliarchus
8^o 1705 & between Mrs Cath Philips and S^r Cha Colman
See what the Author of her Poems in Folio says
of her Letters that they would make a larger
Volume than her Poems also the Judg^{mt} of the
Publish^r of these Letters. And a good Character of
them in Major Pakes Oday on Steady in his
Miscellanies 8^o 1719.

o The British Claudia.

u Her Poems 2^d Edit 8^o 1676. p. 1

r Cowley has also a Poem upon her Death

o She was born the First of January 1631 being
26 years old on that Day 1657 as she said in one
of her own Poems & was going into her 34th year
when she died the 22 June 1664. She married
Mr Philips very young.

Mrs. Katherine PHILIPS.

A Lady of that admirable Merit, and Reputation, that her Memory will be honour'd of all Men, that are Favourers of Poetry. One, who not only has equall'd all that is reported of the Poetesses of Antiquity, the *Lesbian Sappho*, and the Roman *Sulpitia*, but whose Merit has justly found her Admirers, amongst the greatest Poets of our Age: and though I will not presume to compare our Poets with *Martial*, who writ in praise of *Sulpitia*, or *Horace*, *Ausonius*, and *Sydonius*, who commended *Sappho*, least I offend their Modesty who are still living: yet I will be so far bold as to assert, that the Earls of *Orrery* and *Roscommon*, the Incomparable *Cowley*, and the Ingenious *Flatman*, with others (amongst whom I must not forget my much respected Countryman *James Tyrrel Esq;*) would not have employ'd their Pens in praise of the Excellent *Orinda*, had she not justly deserv'd their Elogies, and possibly more than those Ladies of Antiquity: for as Mr. *Cowley* observes, in his third *Stanza* on her *Death*,

*Of Female Poets, who had Names of old,
Nothing is shewn but only told,
And all we hear of them, perhaps may be
Male Flattery only, and Male Poetry;
Few Minutes did their Beauties Lightning waste,
The Thunder of their Voice did longer last,
But that too soon was past.*

*The certain proofs of our Orinda's Wit,
In her own lasting Characters are writ,*

*And they will long my Praise of them survive,
 Tho' long perhaps that too may live.
 The Trade of Glory manag'd by the Pen
 Tho' great it be, and every where is found,
 Does bring in but small profit to us Men,
 'Tis by the numbers of the Sharers drown'd;
 Orinda, in the Female Courts of Fame
 Engrosses all the Goods of a Poetick Name,
 She doth no Partner with her see;
 Does all the buisiness there alone, Which we
 Are forc'd to carry on by a whole Company.*

The Occasion of our mention of this Excellent Person in this place, is on the Account of two Dramatick Pieces, which she has translated from the *French* of Monsieur *Corneille*; and that with such exquisite Art and Judgment, that the Copies of each seem to transcend the Original.

Horace, a Tragedy; which I suppose was left imperfect by the untimely Death of the Authress; and the fifth Act was afterwards supply'd by Sir *John Denham*. This Play was acted at Court, by Persons of Quality; the Duke of *Monmouth* speaking the Prologue: Part of which being in Commendation of the Play, I shall transcribe.

*This Martial Story, which thro' France did come,
 And there was wrought in Great Corneille's
 Loom;*

*Orinda's Matchless Muse to Brittain brought,
 And Forreign Verse, our English Accents
 So soft that to our shame, we understand [taught;
 They could not fall but from a Lady's Hand.*

Thus

+ To the most excellent accomplished Mrs H. Phillips in
Her Poem and Ode Isenius 8^o. 1651. p. 28.
She had a Poem upon Mr. Baughan
Her Husband being a Sufferer by the Prevailing Power
in the Civil Wars to read the Poem expressing her
brave & faithful Heart to him in the Comfort she
administers to him under the affliction of his
straightened & reduced Circumstances that as the
Parliament had rescued him he w^d nowish hopes
that Providence w^d do so too; it must be a hard
heart that can read the Poem without returning
her sincere affection for him or sympathizing in
her tenderness to him. There is as much Fire of a
virtuous Love in this & several other of her
Poems as there is of a vicious one in any of
Mrs Behn's

+ Antenor is her Husband Lucatia is Mrs Anne Owen whom she most dearly loved and was admitted into y^r Society in 1651. And had her Picture drawn by Sam Cooper in 1660 Rosina was Mrs Mary Aubrey after Mrs Montague. Mr Henry Lawes and D^r Colson set several of her Songs &c.

o Miranda: Poems and Translations upon
several Occasions. By Mrs Katherine Philips, &c.
... London

*Thus while a Woman Horace did translate,
Horace did rise above a Roman Fate.*

For the Plot of this Play, consult *Livy's History*, Lib. 1. *Florus* Lib. 1. C. 3. *Dionysius Hallicarnassæus*, &c.

Pompey, a Tragedy, which I have seen acted with great applause, at the Duke's Theatre; and at the End was acted that Farce printed in the fifth Act of *The Play-house to be Let*. This Play was translated at the Request of the Earl of *Orrery*, and published in Obedience to the Commands of the Right Honourable the Countess of *Corse*; to whom it is dedicated. How great an Opinion My L^d *Orrery* had of this Play, may appear from the following Verses, being part of a Copy address'd to the Authress.

*You English Corneille's Pompey with such
Flame,*

*That you both raise our wonder and his Fame;
If he could read it, he like us would call
The Copy greater than the Original:
You cannot mend what is already done,
Unless you'll finish what you have begun:
Who your Translation sees, cannot but say,
That 'tis Orinda's Work, and but his Play.
The French to learn our Language now will seek,
To hear their Greatest Wit more nobly speak;
Rome too would grant, were our Tongue to her
known,*

*Cæsar speaks better in't, than in his own.
And all those Wreaths once circled Pompey's
Brow,*

Exalt his Fame, less than your Verses now.

Both these Plays with the rest of her Poems, are printed in one Volume in Fol. *Lond.* 1678. This Lady to the Regret of all the *Beau Monde* in general, died of the *Small-pox*, on the 22^d. of *June* 1664. being but One and Thirty Years of Age, having not left any of her Sex, her Equal in *Poetry*.

Sam. PORDAGE, *Esq*; o

A Gentleman who was lately (if he be not so at present) a Member of the Worthy Society of *Lincoln's-Inn*. He has publisht two Plays in Heroick Verse, *viz*.

Herod and Mariamne, a Tragedy acted at the Duke's Theatre, and printed 4^o. *Lond.* 1673. This Play was writ a dozen Years, before it was made publick, and given to Mr. *Settle* by a Gentleman, to use and form as he pleas'd: he preferr'd it to the Stage, and dedicated it to the Dutches of *Albermarle*. For the Plot, I think the Author has follow'd Mr. *Calpranecé's Cleopatra*, a Romance, in the Story of *Tyridates*: but for the true History, consult *Josephus*, *Philo-Judeus*, *Eberus*, *Egysippus*, &c.

Siege of Babylon, a Tragi-comedy, acted at the Theatre; dedicated to her Royal Highness the Dutches, and printed 4^o. *Lond.* 1678. This Play is founded on the Romance of *Cassandra*.

Henry PORTER. ^

An Author in the Reign of Queen *Elizabeth*, who writ a pleasant History, called *The two An-*

+ Bp Taylor addresses His Measures & Offices of Friendship
in a Letter to Mrs Kath. Philips 12^o 1657. 2^d Edit. —
She has a Poem to the Author of a Discourse on Friendship
under the Name of the noble Palesmon by wth Name
in another Poem she calls Mr. Fra. Finch. with a Bust
of her, by W. Faithorne

^ 1667, 1669 and

^ Three ^ a little before w^{ch} her Poems were published in
8^o 1664. Again enlarged & corrected with her Tragedies
of Pompey & Horace 8^o 1667. And lastly as above.

Her Poems & Plays reprinted by Toulson in 8^o 1710.

o of Lincolns Inn Son of John Pordage Rector of
Bradfield in Berks and formerly Head Steward
of the Lands to Philip 2^d Earl of Pembroke vid
Wood Vol. 2. p. 578. So: Pordage has Vindication of
himself ag^t several aspersions and Illegal
Proceedings ag^t him: Fol: Lond: 1655: Otherwise
is Titled John Pordage his Narrative of The
Unjust Proceedings against him for Blasphemy

Divilism &c printed Fol. 1655. Mr. Ashmole in his Diary
says that this Dr. Pordage was put out of his Living in Dec^r 1654.

^ He published an Edition of John Reynolds's Gods
Revenge ag^t Murder Fol. 1679 wth Cuts

^ Gent

^ of the

✓ H Major See him in the Sessions of the Poets

✓ 1663. 1674. 1690.

✓ the villain

= It succeed ten Nights on the Stage.

✓ Son of Mr. Powell an Ancient Player who died in the latter part of R. Williams's Reign an actor at Dury Lane House Playd Sir Lees a mighty Heroe very well but would sometimes overdo his Parts w^{ch} he had got too much Signior in his Fate: He died in 1714 as I have noted in my Obituary Vol. ult.

Angry Women of Abington, with the humorous Mirth of Dick Coomes, and Nicholas Proverbs, two Servingmen; play'd by the Right Honourable, the Earl of *Nottingham*, L^d High Admiral's Servants, and printed 4^o. *Lond.* 1522. X

^ Thomas PORTER, *Esq*;

An Author that has writ in our Times two Plays, which are receiv'd with Candor, by all Judges of Wit; viz.

Carnival, a Comedy acted at the Theatre-Royal, by his Majesties Servants; printed 4^o. *Lond.* 1664.

Villain, a Tragedy, which I have seen acted at the Duke's Theatre with great applause: the part of *Maligni*, being incomparably play'd by Mr. *Sandford*. =

What this Author may have writ besides, I know not; and am sorry I can give no better Account of One, whose Writings I love and admire.

George POWEL.^

A Person now living, the Author of a Tragedy, call'd

The treacherous Brother, acted by their Majesties Servants, at the Theatre-Royal; and printed 4^o. *Lond.* 1690. 'Tis dedicated to the Patentees, and Sharers of their Majesties Theatre; and commended by a Copy of *Latin* Verses, writ by his Fellow-Actor Mr. *John Hudgson*. For the Foundation of the Play, I take it to be borrow'd from a Romance in Fol.

Cc 4

call'd

call'd *The Wall Flower*: and tho' they are not alike in all particulars, yet any One that will take the pains to read them both, will find the Soporifick Potion, given to *Istocles* and *Semauthe*, to be the same in quantity, with that given to *Honorio*, *Amarissa* and *Hortensia*, in the aforesaid Romance.

Thomas PRESTON.

A very ancient Author, who writ a Play in old fashion'd Metre; which he calls *A Lamentable Tragedy*, mixed full of pleasant Mirth; containing the Life of *Cambises* King of *Persia*, from the beginning of his Kingdom unto his Death, his one good deed of *Execution*, after the many wicked Deeds, and tyrannous Murders committed by and through him; and last of all his odious Death, by Gods Justice appointed. Done in such order as followeth; printed 4^o. Lond. — by John Allde. In stead of naming more than *Justin* and *Herodotus*, for the true Story, I shall set down the beginning of this Play, spoke by King *Cambises*; not only to give our Reader a Taste of our Author's Poetry; but because I believe it was this Play *Shakespeare* (1) meant, when he brought in Sir *John Falstaff*, speaking in K. *Cambyse*s Vein.

*My Counsaile grave and sapient,
with Lords of Legal Train:
Attentive eares towards us bend,
and mark what shall be said.*

(1) Hen. IV. Act 2.

+ There goes also under the Powels Name Brutus of Alba
or Augustus his Triumph a new Opera 4^o 1690 Dedic^d by
Sam. Brissene Bookseller to Geo. Powel and John Verbruggen
But even Play and Title are pillaged from others. Also
Alphonso King of Naples a Trag. 4^o 1691. Prolog. writ by
Jo. Haynes, Epil by J. Dursley Also a very good Wife
Comedy, 4^o 1695 Prolog by Mr. Congreve, The author has
robbed Brome of whole pages.

- © He was M. A. and Fellow of Kings College afterwards
L.D. & Master of Trin. Hall in Cambr. He acted so
admirably well in the Trag. of Dido before 2. Cliza
where she was entertained in that University in 1564
and did so gently and gracefully Dispute before her
that she gave him 20th p^{er} Ann for so doing See Tho^s
Hatcher or his Continuator in The Catalogue of
Provosts Fellows & Scholars of Kings College MS.
under the Year 1653.
- ^ Lib 1. Cap. 8.

+ In The Brouckers Epigrams &c 4^o 1639 one upon
Quarles his Life of Christ.

So you likewise my valiant Knight
 whose manly acts doth fly,
 By brute of Fame the sounding trump
 doth perse the azure Sky.
 My sapient words I say perpend
 and so your skill delate:
 You know that Mors vanquished hath
 Cyrus that King of state,
 And I by due Inheritance
 possess that Princely Crown:
 Ruling by sword of mighty force
 in place of great Renown.

Edmund PRESTWITH.

The Author of a Tragedy, called *Hyppolitus*,
 (which as I suppose is translated from *Seneca*)
 tho' I never saw it; but have heard 'twas print-
 ed in octavo. Mr. *Philips* and Mr. *Winstanley*,
 have placed another Play to his Account, viz.
The Hectors: but it was a fault, which I sup-
 pose they were led into by my Catalogue,
 printed 1680. as I my self was; tho' I must
 now assure my Reader, That that Play has no
 Name to it, and in Mr. *Kirkman's* Catalogue is
 set down as an Anonymal Play.

Q.

Francis QUARLES, Esq;

This Gentleman was Son to *James Quarles*,
 Esq; who was Clerk of the *Green-Cloth*,
 and Purveyor to Queen *Elizabeth*. He was
 Born

Born at *Stewards*, in the Parish of *Runford* in *Essex*. He was sent to *Cambridge*, and was bred for some time in *Christ-Church* Colledge: afterwards he became a Member of *Lincolns-Inn*, in *London*. He was sometime Cup-bearer to the Queen of *Bohemia*; Secretary to the Reverend *James Usher*, Archbishop of *Armagh*; and Chronologer to the Famous City of *London*. He was a Poet that mix'd Religion and Fancy together; and was very careful in all his Writings not to intrench upon Good Manners, by any Scurrility, in his Works; or any ways offending against his Duty to God, his Neighbour, and himself. The Occasion of our Mentioning him in this place, is from his being the Author of an Innocent, Innoſſenſive Play, called

The Virgin Widow, a Comedy, printed 4°. *Lond.* 1649.

As to his other Works, they are very numerous: thoſe which I have ſeen, are his *History of Sampſon* in Verſe; *Jonah*, *Eſther*, *Job Militant*. His *Emblems*, are reputed by ſome, a Copy of *Hermannus Hugo's Pia Deſideria*; Anniverſaries upon his *Paranete*. *Pentalogia*, or *The Quinteſſence of Meditation*; *Argalus and Parthenia*; being founded on a Story, in Sir *Philip Sydney's Arcadia*. *Enchiridion of Meditations Divine and Moral*. Nor muſt I forget his *Loyal Convert*, tho' I never ſaw it; being a Cauſe of his Perſecution, by the Uſurped Authority then in being.

The troubles of *Ireland*, forc'd him from thence; ſo that he dy'd in his Native Country, *Sept.*

+ Edmund Browne in his Potent Vindication of Book Marking
a Emblem of these Distracted Times 4^o. 1642. calls him p. 2.
The Affixing Lark our Laureat. Poet Mr. Francis Quarles;
whose sententious and unparalleled Verses seem to
penetrate the Heavens

^ 1592.

o as The Middleton had before been p. 370.

f. The Stationer informs the Reader that this Interlude
has been sometimes at Chelsea privately acted by
a Company of young Gent with good approbation.

^ 12^o. 1670

in the of his age named Ursula Quares
in St. Leonards Ch. Sister Lane

who wrote her Husbands Life before a 2nd Edit
of his Poems See my Extract of it in the Arch^d Bag
and in the 4th Vol. of Lives

- + In Tho. Brouncker's Two Books of Epigrams & Epitaphs
4th 1639, there is one in praise of Tho. Randolph.
- was Elected from Westminster School to Trinity Coll:
Cambridge 1623. Electio Discipulorum Westmonas-
terienusium ad utraque Academicam de M^o. Hol.
in Bibl. Harleian Wood says in 1605 if from his
Monst. then perhaps the most creditable. Otherwise
to the 2nd Edit of his Poems at Oxford 8th 1640.
he writ at top beside his Buste that he dy'd 1634
aged 27. So shoud be born 1607 so was 16 not 18
when he went to Cambr. Oxeter said he died in
March 1634 was buried at Blatherwyke in
Northamptonshire and y^e the Inscrip^t on his
Tomb was made by Peter Handes.

Sept. 8. 1644. being aged 52 Years, and the Father of eighteen Children, by one Wife; and was buried at *St. Fester's Church, London.*

†

R.

Thomas RANDOLPH.

HE Flourisht in the Reign of King *Charles* the First; and was Born at *Houghton*, in *Northamptonshire*; from whence he was sent for Education to *Westminster School*; and thence was remov'd to *Cambridge*, where he became Fellow of *Trinity Colledge* in that University. He was accounted one of the most pregnant Wits of his Time; and was not only admir'd by the Wits of *Cambridge*, but likewise belov'd and valu'd by the Poets, and Men of the Town in that Age. His Gay Humour, and Readiness at Repartee, begat *Ben. Jonson's* Love to that Degree, that he Adopted him his Son: on which Account Mr. *Randolph* writ a Gratulatory Poem to him, which is printed, these Lines being part of the Copy:

— *When my Muse upon obedient knees
Asks not a Father's Blessing, let her leese
The Fame of this Adoption; 'tis a Curse
I wish her 'cause I cannot think a worse.*

How true a Filial Love he pay'd to his Reputation, may appear from his Answer to that Ode, which *Ben.* writ in Defence of his *New-Inn*, and which Mr. *Feltham* reply'd upon

upon so sharply. Having given you the two former, in my Account of Mr. *Johnson*; give me leave likewise to transcribe this in Honour of Mr. *Randolph*, whose Memory I reverence, for his Respect to that Great Man.

An Answer to Mr. *Ben Johnson's* Ode, to persuade him not to leave the Stage.

I.

//

Ben, do not leave the Stage,
'Cause 'tis a loathsome Age:
For Pride and Impudence will grow too bold,
When they shall hear it told
They frighted thee; stand high as is thy Cause,
Their Hisſ is thy Applause:
More just were thy Disdain,
Had they approv'd thy Vein:
So thou for them, and they for thee were born;
They to incense, and thou as much to scorn.

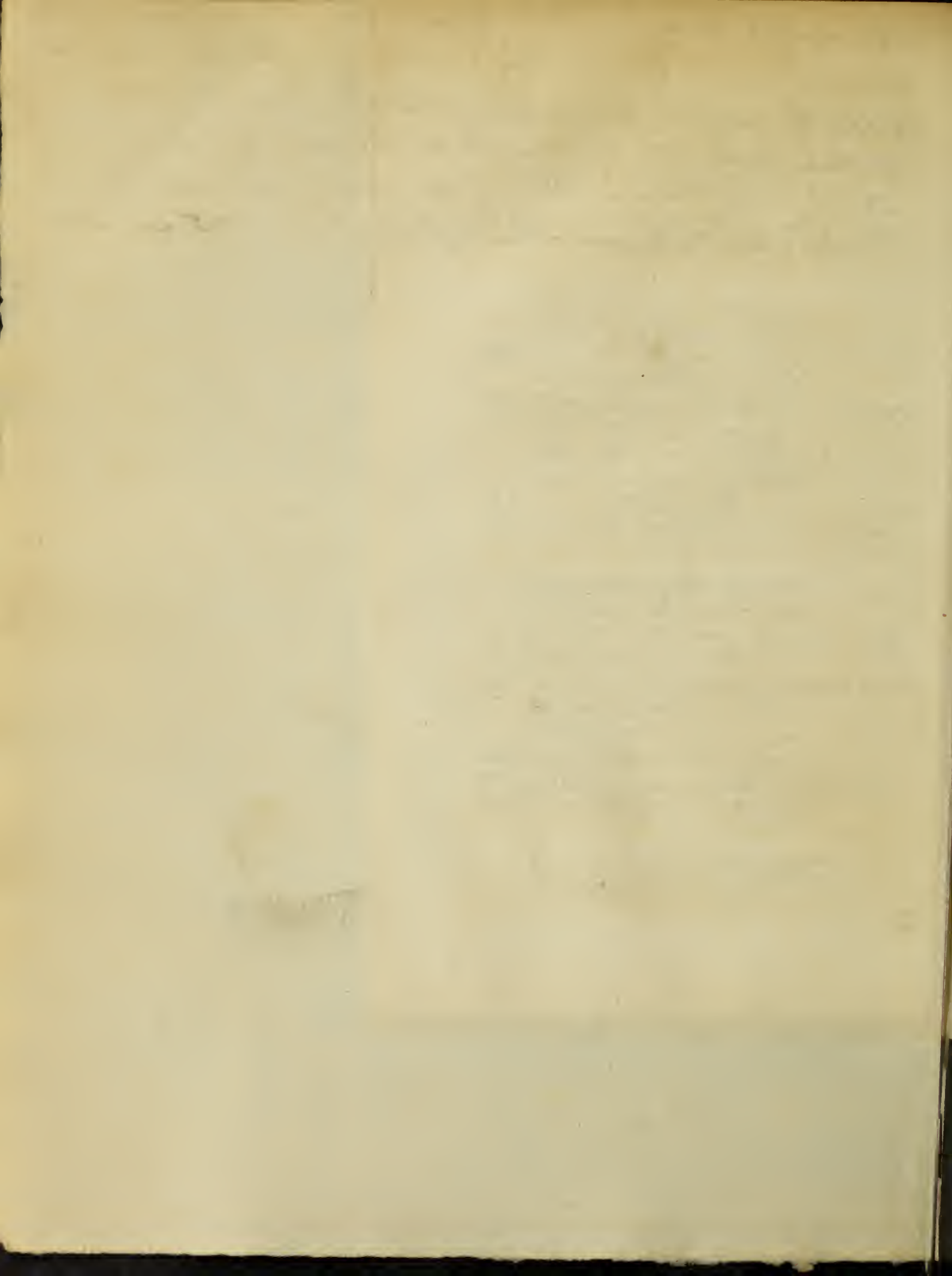
II.

Will't thou engross thy Store
Of Wheat, and pour no more,
Because their Bacon-brains have such a tast,
As more delight in Mast:
No! set them forth a board of Dainties, full
As thy best Muse can cull;
Whilst they the while do pine
And thirst, midst all their Wine.
What greater plague can Hell it self devise,
Than to be willing thus to Tantalize?

III.

Thou can'st not find them stuff,
That will be bad enough

+ Randolph had his little Finger cut off in a Fray at the
Devil Tavern, and he has made two fine Poems on it
|| Tho Randolph Translated this his Parody also into
Latin and I have it with W. Strode's Translation of
B. Jonsons Farewell in MS among the old Poems
in the 2^d. Volume I had of the late Mr J. Coveter



To please their Pallates: let 'em them refuse,
 For some Pye-Corner Muse;
 She is too fair an Hostess, 'twere a sin
 For them to like thine Inn:
 'Twas made to entertain
 Guests of a Nobler Strain;
 Yet if they will have any of thy Store, [dore.
 Give them some scraps, and send them from thy

IV.

And let those things in plish
 Till they be taught to blish,
 Like what they will, and more contented be
 With what Brome (*) swept from thee.
 I know thy worth, and that thy lofty Strains
 Write not to Cloaths, but Brains:
 But thy great Spleen doth rise,
 'Cause Moles will have no Eyes:
 This only in my Ben I faulty find,
 He's angry, they'l not see him that are blind.

V.

Why should the Scene be mute,
 Cause thou canst touch thy Lute,
 And string thy Horace; let each Muse of Nine
 Claim thee, and say, Th' art mine.
 'Twere fond to let all other Flames expire,
 To sit by Pindar's Fire:
 For by so strange Neglect,
 I should my self suspect,
 The Palfie (b) were as well thy Brains disease,
 If they could shake thy Muse which way they
 please.

(a) His Man Rich Brome; See an Account of his Plays before.
 (b) He had the Palfie at that time.

VI.

VI.

*And tho' thou well canst sing
 The Glories of thy King;
 And on the wings of Verse his Chariot bear
 To Heaven, and fix it there;
 Yet let thy Muse as well some Raptures raise,
 To please him, as to praise.
 I would not have thee chuse
 Only a treble Muse;
 But have this Envious, Ignorant Age to know,
 Thou that canst sing so high, canst reach as low.*

There was another Copy of Verses writ by Mr. Carew to Mr. Johnson, on occasion of his Ode of Defiance, annexed to his Play of the *New-Inn*: See his Poems, 8^o. p. 90.

Having given you a taste of his *Lyrick* Poetry, I now proceed to his *Dramatick* Performance; of which (according to our Custom) I shall speak Alphabetically.

Amyntas, or *The Impossible Dowry*; a Pastoral, acted before the King and Queen at *Whitehall*.

+ *Aristippus*, or *The Jovial Philosopher*; presented in a private Shew; to which is added *The Conceited Pedlar*. =

o *Jealous Lovers*, a Comedy presented to their Gracious Majesties, at *Cambridge*, by the Students of *Trinity Colledge*; and dedicated to Dr. *Comber*, D. of *Carlisle*. This Play I think to be the best of his, and was revived on the Stage, at *London*, in 1682. as may appear by an Epilogue written by Mrs. *Behn*, and printed in her *Collection of Poems*, published 8^o. *Lond.* 1685.

This

+ printed 4^o 1630.

= whence Dodsley took his Toy Shop

o First published Quarte 1632.

It must be Queen Henrietta Maria I think and at the time that she was at Cambridge who upon some occasion pleasantly objected to him *Pauper ubique jacet* - to which Randolph wittily replied

*In Thalavis Regina tuis hoc Verba jacerem
Sip verum hoc esset; Pauper ubique jacet*
which may be Englished thus

If that the Poor lie every where be right

In the Queens Chamber I should lie to-night
St. Aston Cockain who knew Randolph ascribes
those Verses to him and old Rodney Lane who
never read Cockain also ascribed them to
Randolph.

+ Printed 2^o Cambridge 1634. and 1638, It should
seem there was an Edit in 1634 by the date of
St. Henry Wottons Letter to Milton in his Juvenile
Poems 8^o 1645. which Letter is dated 13 April 1638.

^ one

o Gildon said the Source of all the Honours & Grace
in Nature may be found in this Play It was reprinted
in 8^o 1706. with a Prefatory Epistle to the Rev. Mr. Jer.
Collier M. A. and lately R. Dodsley copied it in his
Foyshop and now in 1748 it has been brought on the
Stage See Gildon's Seventh Vol of Tracts &c.

8^o 1710. p. 284.

This Play was revised and printed by the Author, in his Life-time; being usher'd by the Chief Wits of both Universities to the Press: One of which says (c) thus of it:

*Tho' thou hast made it publick to the view
Of Self-love, Malice, and that other Crew:
It were more fit it should impaled lye
Within the walls of some great Library;
That if by chance through Injury of Time,
Plautus, and Terence, and that (d) Fragrant
Thyme*

*Of Attick-Wit should perish, we might see
All those reviv'd in his ~~own~~ Comedy.
The Jealous Lover, Pander, Gull, and Whore,
The Doting Father, Shark, and many more
Thy Scene doth represent unto the Life,
Besides the Character of a curst Wife;
So truly given in so proper Stile,
As if thy Active Soul had dwelt a while
In each Man's Body; and at length had seen
How in their Humors they themselves demean.*

Muses Looking-Glass, a Comedy, which by the Author was first called *The Entertainment*; as I learn from Sir Aston Cockain's Works, who writ an *Encomiastick* Copy on it. See his Works, p. 98. As to this Play, it answers both the Designs of *Poetry*, *Profit*, and *Delight*: and what a Student of *Christ-church*, Mr. *Rich. West*, said of it, will be found true by every Reader.

*Who looks within his clearer Glass, will say,
At once he writ an Ethick Tract, and Play.*

(c) Dr. Edw. France. (d) Aristophanes.

All these Dramatick Pieces, and his Poems, were published by his Brother, Mr. *Thomas Randolph*, of *Christ-church Colledge in Oxon.* and are now printed the 5th Edit. *Oxon.* 1668.

I know not when our Author died; tho' I presume he liv'd to no great Age, being too much addicted to the Principles of his Predecessor *Aristippus*, Pleasure, and Contempt of Wealth.

My Readers are not to expect any Discoveries of Thefts, for this Author had no occasion to practice Plagiarism, having so large a Fond of Wit of his own, that he needed not to borrow from others; and therefore I may justly say, with a Friend of his,

*With what an Extasie shall we behold
This Book? which is no Ghost of any old
Worm-eaten Author: here's no Jest, or Hint,
But had his Head both for its Oar, and Mint.
Wer't not for some Translations none could know
Whether he had e're look'd in Book or no.*

Of this Nature, are not only his several Versions, as the Second *Epod* of *Horace*, several Pieces out of *Claudian*, &c. but likewise a Dramatick Piece from *Aristophanes*, called in the Original *Παρόδιος*, but by our Translator,

Hey for Honesty, Down with Knavery; a pleasant Comedy, printed 4^o. *Lond.* 1651. This Play was first translated by our Author; and afterwards augmented and published by *F. J.* I shall not pretend to determine, whether this Translation, or that published in octavo be better; but leave it to those more vers'd in the Original

+ Old. Countess Mar. Haue of Colchester who in *Forma Pauperis*,
deceiv'd me of a good Sum of Money he ow'd me, and not
long after set up his Chariot, gave me a Parcell of Mss.
and promised me among others which he never gave
me, nor any thing else, besides a Barrel of Oysters
a Mss. Copy of Randolphs Poems, an Original as he said,
with many Additions never printed, being devolv'd
to him, as the Authors Relation Mr. Thomson tells me
he wrote a Poem upon Christs Passion when he
was a boy incredibly young and remained in his
Family with his Brother I think The First Edit 2^o
1634. 2^d Edit 8^o. 1640 at Oxon also. He was buried
Mar. 17. 1634. Age of 27 according to the Inscript. on
the Frontispiece of his Poems 2^o Edit 1640. but by
Hoods Acc^t. of his Birth should be 29 at his
Death or in the 29th y^r of his Age

= They have in some Editions of Lord Rochesters
Works Entitled him to One or more Poems
w^{ch} this Author wrote.

§ 1653 Bathoe

7. There was an Edit of Randolphs Poems and Plays
in 4^o. at Oxford 1634 + 1638. There seems to be one
earlier than 1638 by the Date of S^r. Henry
Wottons Letter to Milton the 13 of April that
year in which he says he had seen his
Masque of Comus, bound up in the Close of
the late R. s Poems, printed at Oxford, some
time good while before These are certainly meant
for Randolphs Poems and there follows a Reflection
upon them, which I believe S^r. Henry would not

X make. That Masque was acted on Michaelmas Eve
in 1634. and one Edit was in 4^o 1637. Milton published
that letter to him before the second Edit of that
Masque printed with his Poems 8^o 1645 above
5 years after Sr Henrys Death.

ginal than I pretend to. Permit me therefore to conclude all with the following Lines, writ by One of St. *John's*, in Memory of our Author.

*Immortal Ben is dead, and as that Ball
On Ida toss'd, so is his Crown, by all
The Infantry of Wit. Vain Priests ! That Chair
Is only fit for his true Son and Heir. [praise:
Reach here thy Laurel : Randolph, 'tis thy
Thy naked Skull shall well become the Bays.
See, Daphne courts thy Ghost : and spite of Fate,
Thy Poems shall be Poet Laureate.*

Edward RAVENSCROFT.

A Gentleman now living, and One that was sometime a Member of the *Middle-Temple*. One who with the Vulgar passes for a Writer: tho' I hope he will pardon me, if I rather stile him in the Number of Wit-Collectors; for I cannot allow all the Wit in his Plays to be his own: I hope he will not be angry, for transcribing the Character which he has given of Mr. *Dryden*, and which *mutato nomine* belongs to himself. 'Tis not that I any ways abet Mr. *Dryden* for his falling upon his *Mamamouchi*; but that I may maintain the Character of Impartial, to which I pretend, I must pull off his Disguise, and discover the Politick Plagiary, that lurks under it. I know he has endeavour'd to shew himself Master of the Art of Swift-writing; and would perswade the World, that what he writes is *ex tempore* Wit, and written *currente calamo*. But I doubt not to shew, That tho' he would be thought to imitate the *Silk-worm*, that spins its Web from its own Bowels;

D d

yet

yet I shall make him appear like the *Leech*, that lives upon the Blood of Men, drawn from the Gums; and when he is rubb'd with Salt, spues it up again. To prove this, I shall only give an Account of his Plays; and by that little of my own Knowledge which I shall discover, 'twill be manifest, that this Ricketty-Poet (tho' of so many Years) cannot go without others Assistance: For take this Prophecy, from your humble Servant, or Mr. Ravenscroft's *Mamamouchi*, which you please,

*When once our Poets translating Vein is past,
From him you can't expect new Plays in haste.*

To prove this, I need only give you an Account of what he has already publish'd; and from thence you may judge, according to the old Adage, *Ex pede Herculem*; what is like to follow.

Careless Lovers, a Comedy acted at the Duke's Theatre, and printed 4o. *Lond.* 1673. The Epistle to this Play was written against Mr. *Dryden*, and his Prologue levell'd against *Almanzor*; and his Play, call'd *Love in a Nunnery*. The truth is, Mr. *Dryden* had fallen first upon his *Mamamouchi*, as we have said; and therefore on that Account, our Poet was excusable; but to accuse him for borrowing, and translating, as he saith:

*Till then he borrowed from Romance, and did
translate,*

was unreasonable, when our Poet knew his own Guilt; for notwithstanding he writes in the same Prologue,

'That all that's in it is ex tempore Wit.

Yet

+ There is a good witty gallant Letter by C. Ravenscroft to
Mr. Savage upon the Compliment of some Ladies hearing
his Plays read by Mr. Savage in Familiar Letters
Vol. 2. by Lord Rochester and others 8^o 1697 Vol. 2?
p. 126. published by Charles Gildon & printed for
Sam. Briscoe

+ There was a Pamphlet published Entitled New News
from Bedlam, or more Work for Towzer and
his Brother Ravenscroft; alias Hocus Focus
whift and Shift, 2^d. 1682. w^{ch} seems to concern
this Author.

Yet I must take the Liberty to contradict him, and acquaint my Reader, That the Sham-Scene in the 4. Act, which is the most diverting in the Play; where Mrs. *Breedwell*, and *Clapham* bring in their Children, and challenge Marriage of the L^d *De Boastado*, is stolen from *Molliere's M. De Pourceaugnac*. Act 2. Sc. 7. and 8. As to the rest of the *French Play*, he has inserted it into his *Mamamouchi*. The Author in his Epistle acknowledges, That the Reason why there are such continual Picques amongst the Poets, is the same with that of Whores, *Two of a Trade can never agree*: and therefore Mr. *Dryden* and Mr. *Ravenscroft*, being profess'd Plagiaries, and having both laid claim to *Molliere*, no wonder if they fell out, like the two Travellers in *Aesop* about the As's; tho' at the same time a third Poet ran away with the prize; at least the greatest part.

Dame Dobson, or *The Cunning Woman*; a Comedy acted at the Duke's Theatre, and printed 4^o. *Lond.* 1684. This Play is translated from a *French Comedy*, call'd *La Devineresse, ou Les faux Enchantements*. Notwithstanding this Play was so followed and applauded in *France*, as the Epistle to the Original informs me; yet it was damned in its Action at the Theatre at *London*. I pretend not to give the Reason of it; only I have Mr. *Dryden's* (*) Testimony, That *Corneille's Le Menteur*, (since published under the Title of *The Mistaken Beauty, or The Lyer*) was notwithstanding Mr. *Hart's* acting *Dorant* to Admiration, judg'd far Infe-

(*) *Dram. Essay*, p. 37.

riour to many Plays writ by *Fletcher*, and *Ben Jonson*: and I question not but this last will obtain the preference from the other, if they are read by unbiass'd Judges.

English Lawyer, a Comedy acted at the Theatre-Royal, and printed 4^o. *Lond.* 1678. This Play was written originally in *Latin*, by Mr. *R. Ruggles*, sometime Master of Arts in *Clare Hall* in *Cambridge*; and was acted several times with extraordinary applause, before King *James* the First by the Gentlemen of that University. There was a Version done by a Master of Arts of *Magdalen Colledge* in *Oxford*, printed near thirty Years ago, tho' translated some Years before: and I believe Mr. *Ravenscroft* made more use of that, than the Original: at leastwise they who understand not the *Latin*, and yet would see a true Copy, (this of our Author being drawn in *Miniature*) may read it, under the Title of *Ignoramus*.

King Edgar, and Alphreda; a Tragi-comedy acted at the Theatre-Royal, and printed 4^o. *Lond.* 1677. This Play I suppose (if any) to be of the Author's own *Minerva*; tho' the Story of it be sufficiently Famous, not only in Novels both *French* and *Italian*: but in almost all the Historians of those Times. For Novels, see the *Annals of Love* octavo: For Historians, see *W. Malmesbury*, *H. Huntingdon*, *Rog. Hoveden*, *Ingulfus*, *Ranulph Higden*, *M. Westminster*, *Pol. Virgil*, *Grafton*, *Stow*, *Speed*, *Baker*, &c. *Ubaldo Le Vite delle Donne Illustri*, p. 28.

London Cuckolds, a Comedy acted at the Duke's Theatre, and printed 4^o. *Lond.* 1683

This

This Play, tho' the most diverting of any that he has writ, is patcht up from several Novels. I may truly aver, that *Wife-acre* and *Peggy*, are borrowed from *Scarron's Fruitless Precaution*, Nov. first; at least that part of it where *Peggy* in Armour watcheth her Husband's Night-cap. Tho' possibly these two Characters were drawn from *Arnolphe* and *Agnes*, in *Molliere's L'Escole des Femmes*: *Loveday's* Discovering *Eugenia's* Intrigue, and pretending to conjure for a Supper, is borrowed from *Les Contes d'Ouville*, part. 2. pag. 235. *Eugenia's* Contrivance to have *Jane* lye in her place by her Husband, whilst she went to *Ramble*; is borrowed possibly from the *Mescolanza dolce* Cap. 16. at the End of *Torriano's* Grammar: or else from *Scarron's Fruitless Precaution*, where is such a like passage. The Contrivance of *Eugenia* to bring off *Ramble*, and *Loveday*, by obliging the former to draw his Sword, and counterfeit a Passion, is borrowed from *Les Contes d'Ouville*, 2. part. page 257. or from *Boccace* Day 7. Nov. 6. *Doodle's* Obliging his Wife *Arabella* to answer nothing but *No* in his Absence, and the Consequence of that Intrigue with *Townly*, is borrowed from *Les Contes d'Ouville*, 2. part. page 121 *Eugenia's* making a false Confidence to her Husband *Dashwell*, and sending him into the Garden to *Loveday*, in her Habit, where he is beaten by him, is borrowed from *Les Contes d'Ouville*, 2. part. page 250. The same Story is in *Boccace*, Day 7. Nov. 7. and in *Les Contes de M. de la Fontaine*, Nov. 2. p. 21. and is the Subject of several Plays; as *City Night-cap*, &c. This is suffi-

this Play, and to have brought a new sort of Comedy on our Stage : as he says,

*The Poet does a dang'rous tryal make,
And all the common ways of Plays forsake.
Upon the Actors it depends too much ;
And who can hope ever to see two such,
As the fam'd Harlequin, and Scaramouch. }
This he well knew —————
Yet rather chose in New Attempts to fail,
Than in the Old indifferently prevail.*

But notwithstanding our Author's Boasting, he is but a Dwarf dress'd up in a Giant's Coat stuff'd out with Straw : for I believe he cannot justly challenge any Part of a Scene as the Genuine Off-spring of his own Brain ; and may rather be reckon'd the Midwife than the Parent of this Play. This Author has followed his old Custom of sweeping clean, and leaving nothing behind him ; for what he left of *Le Bourgeois Gentilhomme*, he has taken into this Play ; as will appear to them that will compare the first Act with that *Dramma*. Almost all *Le Marriage forcé*, is taken into this Play likewise ; and for the *Cheats of Scapin*, I suppose our Author has not only seen that Play, but borrow'd from thence ; I have already taken notice, that part of it resembles *Terence's Phormio*.

Wrangling Lovers, or *The Invisible Mistress* ; a Comedy acted at the Duke's Theatre, and printed 40. Lond. 1677. This Play is founded upon a *Spanish Romance* in 8^o. translated and

called *Deceptio visus*, or *Seeing and Believing* are two things. *Jb. Corneille* has a Play writ on the same Subject, called *Les Engagements du Hazard*.

I know nothing else of our Author's Writing, without I should reckon his Alteration of *Titus Andronicus*; of which I shall speak by and by, in the Account of *Shakespear*.

Thomas RAWLINS.

A Gentleman that liv'd in the Reign of King *Charles* the First, who was well acquainted with most of the Poets of his time. He was the Chief Graver of the *Mint* to both King *Charles* the First and Second, and died in that Employment in 1670. He writ a Play for his Diversion only, not for profit; as he tells the Reader in his Preface: 'Take no notice of my Name, for a second Work of this Nature shall hardly bear it. I have no desire to be known by a Thread-bare Cloak, having a Calling that will maintain it Woolly. His Play is called,

Rebellion, a Tragedy acted Nine Days together; and divers times since with good applause, by his Majesty's Company of Revels; and printed 40. Lond. 1640. 'Tis dedicated to his Kinsman, *Robert Ducie* of *Aston*, in the County of *Stafford* Esq; and is accompanied with Verses, to the number of eleven Copies; amongst which are several writ by the Dramatick Poets his Contemporaries. He was very young when he writ this Tragedy, as appears from

+ Essay acct of his Life in the little Paper Book 12^o
Among the Poets in Biggs Budget
Reprinted 4^o 1652.

London Mr. Robt. Dracoe Kn^t & Bar^t. Dec^r.

+ To that Excellent Cybilist or Sculptor in Gold and
Precious Stones &c Tho. Rawlins
In Richard Flecknoes Miscellanea or Poems of all sorts
4^o page 58.

o Rememb: in my first Vol: of Poetical Characterists,
the Epitaph on Mrs Rawlins.

It is 8^o printed 1648. under the Title of Calanthe &c
See the particulars in my Tables of the eminent
Persons celebrated by the English Poets Vol. 1. p. 6. 7.
also if not the same Good-Friday or Divine
Meditations on the Passion of Christ & with it
some other small Pieces of Poetry 4^o 1663.

from the following Lines of Mr. *Chamberlain*,
publisht with the Play.

*To see a Springot of thy tender Age,
With such a lofty Straine to word a Stage;
To see a Tragedy from thee in Print, O
With such a World of fine Meanders in't,
Pusses my wondring soul: for there appeares
Such disproportion' twixt thy Lines, and Teares:
That when I read thy Lines, methinks I see
The sweet tongu'd Ovid fall upon his Knee,
With Parce precor; ———*

The Scene of this Play lyes in *Sevile*; but I cannot direct you to any particular History, because I know not in what King of *Spain's* Reign this Action happened: All I can tell you is, That I believe this Taylor was fitted upon *Crispin's* Last; and that *Webster's* Shoemaker gave Birth to our Poet's *Don Sebastiano*.

Mr. *Winstanley* speaks of other small Pieces that he wrote, tho' I know of none, except some commendatory Verses, publisht with his Friends Plays; as with Mr. *Chamberlain's* *Swaggering Damsel*; Mr. *Richards's* *Messalina*, &c.

Edward REVER.

An Author of our Time, who published a Play, called

Town Shifts, or *Suburb Justice*; a Comedy acted at his Royal Highness the Duke of *York's* Theatre, printed 4^o. *Lond.* 1671. and dedicated to *Stephen Mosedelf* Esq; Give me leave
to

so far to commend this Comedy, to say that it is Instructive; and that the Author's Protagonist *Lovewel*, tho' reduced to poverty, yet entertains not only an Innate Principle of Honesty, but advises his two Comrades, *Friendly* and *Faithful*, to the practice of it; and it succeeds happily to them. I mention this, because few of our Modern Characters are so nicely drawn.

Nathaniel RICHARDS.

+ An Author that lived in the Reign of King *Charles* the First; of whom I can give no further Account, than that he writ one Tragedy, published in the beginning of our late Troubles; viz.

Messalina the Roman *Empress*, her Tragedy, acted with general applause divers times, by the Company of his Majesty's Revels, and printed 8^o. *Lond.* 1640. This Play is dedicated to the Right Honourable *John Cary*, Viscount *Rochford*: and is ushered into the Light by six Copies of Verses; two of which were writ by our Dramatick Authors, *Davenport* and *Rawlins*; two by two Actors in his Play, *Robinson* and *Jordan*; and a fifth *Latin* Copy, by One *Thomas Combes*, which may deserve a place in our Account: after having acquainted the Reader, that for the Story he may consult *Tacitus*, *Suetonius*, *Pliny*, *Plutarch*, and *Juvenal*; all which have given a Character of the Infatiate *Messalina*; as the following Verses do of her Vices, and the Virtues of her Mother *Leopida*.

Cariffi-

+ Mr. Rawlins in his Book of Poems call'd Calanthe &c 8^o
1648 p. 25. has one to his worthy Friend Mr. N. Richards
upon his Tragedy of Mitholima. he also wrote Poems
Sacred and Satirical 8^o. 1641 with a Sculpture of the
Author before them. In another Book perhaps of this
Authors Writing I have read an Acrostic upon
Valentine Oldis the Elder wth Celebrating his great
Fortitude under some great Calamities Printed
under the Title of Poems Divine, Moral and
Satirical by N. R. 12^o. 1632. The said Val. Oldis
was buried in great St. Helens by St. Mary
Axe in the middle Isle 1644. He was the
Father of D^r. Valentine Oldys. who was a Poet
and great encourager of Poetry He was
educated at Cambridge 1670. Published a Poem
For King Charles on his Restoration in Folio
1660. To Alex^r Broom on his Poems 8^o. 1668.
and before the Poems of Hen. Bold of New Coll
Oxon, 8^o. 1664. John Phillips. Dedicotes his
Maronides or Virgil Travesty 8^o. 1673. to the said
D^r. Val. Oldis. He died in 1685. Aged 65 and
was buried near his Father See the Pedegree
of the Oldyses.

James First.

The

+ The Twines Tragedy was acted at Whitehall by
John Hemmings & the rest of the Kings
Company of Players before P.^r Cha: Lady Eliz &
P.^r Palatine. on or before May 1613.

Carissimo Amico Auctori in eximiam *Missalinc* Tragœdiam.

*Ridentem Venerem veteres pinxere ; sed ecce
Apparet Venus hic sanguinolenta ; nigra.
Lascivos amplexa viros amplectitur ensem :
Effera quæ vita, est hæc furibunda nece.
Sic eadem Victrix, eademq; Libidinis Ultrix,
Mellalina, altrix quæ fuit, ipsa fuit,
Dū moritur mala pars, oritur pars conjungis illa,
Quæ superat quamvis mors in utramq; furit.
Casta parens toties, quoties fit adultera proles,
Pugnat, & adversa cum pietate scelus :
Dumq; scelus fugiens dat terga, stat altera lugēs,
Et nituit niveo pectore purus Honor,
Hæc ubi sunt verbis aptata, Tragœdia digna
Illa est in primis Laudis, & illa tua est.*

Thomas Combes.

William RIDER.

This Writer (as I suppose by the Date of his Play) flourish'd in the Reign of King *Charles* the *Second*; and was a Master of Arts, tho' of which University or Colledge, is to me unknown. All I can inform my Reader is, that he is the Author of a Play, called

Twins, a Tragi-comedy acted at the private^r House at *Salisbury Court* with general applause, printed 40. *Lond.* 1655. This Play is not contemptible, either as to the Language, or Oeconomy of it, tho' I judge it older far than the Date of it imports.

William

William ROWLY.

An Author that flourish'd in the Reign of King *Charles* the First; and was sometime a Member of *Pembroke Hall* in *Cambridge*. I can say nothing further of his Life or Country; but as to his Poetry, and his intimate Acquaintance with the prime Poets of that Age, I can speak at large. He was not only beloved by those Great Men, *Shakespear*, *Fletcher*, and *Johnson*; but likewise writ with the former, *The Birth of Merlin*. Besides what he joyned in writing with Poets of the second Magnitude, as *Heywood*, *Middleton*, *Day* and *Webster*; as you may see under each of their Names; our Author has four Plays in print of his own Writing, of which take the following Account; viz.

All's lost by Lust, a Tragedy divers times acted by the Lady *Elizabeth's* Servants; and with great applause at the *Phoenix* in *Drury-Lane*; and printed 4^o. *Lond.* 1633. This is a good old Play, and the Story it self may be read in the *Spanish Histories*: See *Mariana Lib.* 21, 22, 23. *Suritta's Annales*, &c. *Lib.* 1. *C.* 1. *Turquet*, *L.* 5. *C.* 30. As to *Margaretta's* Design'd Revenge on her Husband *Antonio*, read the *Unfortunate Lovers*, *Novel* the 3.

Match at Midnight, a pleasant Comedy, acted by the Children of the Revels; and printed 4^o. *Lond.* 1633. The Plot of *Alexander Blood-bound's* being hid by *Jarvis* under the Widow's Bed, is founded on an old Story inserted in the *English Rogue*, part 4. *Ch.* 19.

+ Master Rowley once a rare Scholar of learned
Pembroke Hall in Cambridge said Izaak Walton in his
Second part of Wits Commonwealth 12. 1598 p. 283. 6
where he mentions him among the best Writers of
Comedy in those Days. There was one Will. Rowley
was Head of the Princes Company of Comedians
in 1613 & 1616. See the Office Books of the L^d. Stanhope
Treasurer of the Chamber in those years in
D^r. Rich. Rawlinsons Possession. He writ The
Hon^r. Loves - The Parliament of Love and Mouschets,
a Comedy but I knew not if they were ever
printed and the Mss. are destroyed.

+ He promised to give us an acc^t p. 125 of a Play
call'd the Witch of Edmonton written by Dekker
Ford & Rowly, here under his Character, but has
forgot it. See it at the End in the appendix, p. 11.

at

o from the Preface of the Fish-Book 8^o 1626.

Shoomaker's a Gentleman, a Comedy printed 40. Lond. ----- Not having this Play by me at present, I cannot inform my Reader where it was acted, or when printed. But this I know, that it has not many Years since been revived at the Theatre in *Dorset-Garden*, and been formerly acted abroad in the Country: and the Comical part of it, is an usual Entertainment at *Bartholomew* and *Southwarke* Fairs; it being a Copy to which all Strolling Companies lay claim to. The Play is founded on a stitche Pamphlet in quarto, called *The History of the Gentle-Craft*. The Reader may find an Epilogue printed in *Duffet's Poems*, p. 60. writ for this Play, when 'twas revived.

New Wonder, a Woman never vext; a pleasant Comedy, sundry times acted, and printed 40. Lond. 1632. That passage of the Widows finding her Wedding-Ring, which she dropp'd in crossing the *Thames*, in the Belly of a Fish which her Maid bought accidentally in the Market, is founded either upon the Story of *Polycrates* of *Samos*, as the Author may read at large in *Herodotus*, Lib. 3. *sive Thalia*; or upon the like Story related of one *Anderson* of *Newcastle*, by Doctor *Fuller*, in his *Worthies of England*. a

I know of nothing else written by our Author, neither can I tell the time of his Death, and therefore I must leave it to Persons of better Information to acquaint the World, with more particulars of his Life, whilst I hasten to an Account of his Names sake.

Samuel

Samuel ROWLEY.

Whether this Author was related to as well as Contemporary with the former, I know not: only this I know, that he writ himself a Servant to the Prince of Wales. He is the Author of two Historical Plays, of which we are to give an Account in their Alphabetical Order; viz.

Noble Spanish Souldier, or A Contract broken justly revenged; a Tragedy, printed 4^o. Lond. 1634. This is a Posthumous Piece; and if we believe the *Printer's* Preface, has received applause in Action. Where it was acted, I know not, nor the Foundation of the Story, it not being mentioned what King of *Spain* it was, that committed that act of Perjury with *Onælia*.

When you see me, you know me; or The Famous Chronical History of Henry the Eighth; with the Birth, and Virtuous Life of Edward Prince of Wales: being play'd by the High and Mighty Prince of *Wale's* Servants, and printed 4^o. Lond. 1632. For the Plot, see the L^d *Herbert's* Life of *Hen. the VIII.* and other Writers of his Life, as *Polydore Virgil, Hollingshead, Hall, Grafton, Stow, Speed, Martin, Baker, &c.*

Joseph RUTTER.

An Author that liv'd in the Reign of King *Charles the First*. He belong'd to the Earl of *Dorset's* Family; and attended on his Son, the Fa-

Father of the present Earl. At the Command of the Right Honourable *Edward* Earl of *Dorset*, and Lord Chamberlain to the Queen, he undertook the Translation of the *Cid*, out of *French*: and Mr. *Kirkman* ascribes another Play to him besides; of both which I shall speak in their Order.

Cid, a Tragi-comedy acted before their Majesties at Court, and on the *Cock-pit* Stage in *Drury-Lane*, by the Servants to both their Majesties, and printed 8°. *Lond.* 1637. This first Part is dedicated to *Edward* Earl of *Dorset* aforesaid, part of it being translated by the young Lord his Son, on whom our Author attended.

Cid, Part the second, printed 4°. *Lond.* 1640. and dedicated to the Lady *Theophila Cook*. This Part was undertaken by our Author, at his Majesties Command, who was pleas'd to think it worth the translating; and commanded it to be put into our Author's Hands. Both these Plays are usually bound together in octavo.

As to these Plays in the Original, they are much commended, tho' I never saw but the first Part in *French*. I shall not here transcribe the Author's own Sentiments of it; but leave it to those who understand the *French* to peruse the Examen of the Second Part; it being too long for this place. But what M. *Boileau* says of it, in his 9th Satyr, may be sufficient to shew the Sentiments of the publick in its Favour: His Words are these;

*En vain contre le Cid un (e) Ministre se ligue,
 Tout Paris pour (h) Climene a les yeux de
 (i) Rodrigue.*

*(k) L'Academie en Corps a beau le censurer,
 Le Public revolté s'obstine à l'admirer.*

To speak of the Translation in general, I think, if the Time be considered when it was undertaken, it may pass muster with candid Readers: The Author having at least so far improv'd it, as to bring several things in Action, which in the Original are delivered in Narration; an Excellency commended by *Horace*, in those Lines so well known to all Scholars.

*Aut agitur res in Scenis aut Acta refertur:
 Segnius irritant animos demissa per aurem;
 Quam quæ sunt oculis subjecta fidelibus, & quæ
 Ipse sibi tradit spectator —————*

It is true our Author has altered in the Original, some places; but not many. Two Scenes he has left out, as being Soliloquies, and things little pertinent to the Business: and give me leave to observe by the by, That the *French* are much addicted to bring in these *Monologues*, in their serious Plays. Some

(g) Cardinal *Richelieu*. (h) The Names of the *Heroine*, and (i) *Hero*, in the Play. (k) The *Academy* writ a Book against it, by the *Cardinal's* private order, entituled *Sentimens de l'Academie Francoise sur la Tragi-comedie du Cid*: tho' 'twas publickly so well approved of, that in many places of *France* 'twas Proverbially said, *Cela est beau comme le Cid*.

things

+ There was another Pastoral entitled the Shepherds
Holidays interlacing the Praises of 2. Eliz. printed
in the Pastoral Loves of Daphnis and Chloe
written by Angell Days printed by Rob.^r Waldegrave
4.^o 1587 which Angel Day also published The English
Secretary or method of writing Epistles and
Letters & also the Parts and Office of a Secretary
& in 2 Books Dedic^d to Edw^d & Hen^r C. of Oxford
& Great Chamberlaine of England 4.^o 2.^d Edit 1599.

• Rymer was born in Yorkshire went to School at
North Alorton under Mr. The Sonnet and Dr. Geo. Hicks
was his Schoolfellow. Studied the Law in Grays Inn
In 1692 succeeded Thadwell as Historiographer
Royal. My acco^t of him & his Treasures in the
Parliamentary Bag. See a Character of his Treasures in
Dr. Kennet's second Letter to the Bishop of Carlisle
& in the said Bps Histor.^l Library and in Daviss
Iron Libellorum

• See Fakes acco^t of his Style, and Dryden
of his Criticks in Milton's Paradise Lost
also the Spectator or Guardian of his
Criticisms also in Gildon's Epit of this
Longbaine & his Letters, in Vindication of
Shakespeare and Jacob in his Lives of the Poets

things likewise our Author has added, but scarce discernable: and where M. *Corneille* would give him leave, he says he has follow'd close both his Sense and Words; tho', as he has observed, many things are received Wit in one Tongue, which are not in another. As to the Play, 'tis founded on true History; and the Author has follow'd *Roderic de Toleda*, and *Mariana*. The Reader may consult other Historians, that have writ of the Affairs of Don *Fernando*, the First King of *Castille*.

Shepherds Holyday, a Pastoral Tragi-comedy, acted before their Majesties, at *Whitehall*, by the Queen's Servants; and printed 8^o. *Lond*. 1635. This Play is ascrib'd by Mr. *Kirkman*, to our Author; tho' only *J. R.* is affix'd to the Title-page. This Play is of the Nobler sort of Pastorals; and is writ in Blank Verse: At the End is a Pastoral Elegy, on the Death of the Lady *Venetia Digby*, in the Person of Sir *Kenelm Digby*, her Husband; and a *Latin* Epigram on her Tomb.

I know nothing else of our Authors Writing.

Thomas RYMER, Esq;

This Gentleman is now living, and was once (if he be not at present) a Member of the Honourable Society of *Grays-Inn*. He has an excellent Talent towards *Criticizm*; as appears by his *Preface* to the Translation of *Rapin's* Reflections on *Aristotle's Treatise of Poetry* 8^o. and his *Tragedies* of the last Age consider'd: but I

E e

think

think for *Dramatick Poetry*, there are other Poets now alive, that at least equal that Tragedy which he has publisht, viz.

Edgar, or *The English Monarch*; an Heroick Tragedy, printed 4^o. Lond. 1678. This Tragedy is dedicated to King *Charles* the Second, and written in Heroick Verse. If it be compared with Mr. *Ravenscroft's King Edgar and Alfreda*, it far exceeds it. For the Plot, see the Historians before mentioned; viz. *Malmesbury, Huntingdon, Hoveden, Ingulfus, Higden, &c. Grafton, Stow, &c.*

S.

Thomas St. SERF.^a

A Gentleman, who in the Reign of King *Charles* the Second writ a Play, call'd *Tarugo's Wiles*, or *The Coffee-house*; a Comedy acted at his Highnesses the Duke of *York's* Theatre, printed 4^o. Lond. 1668. and dedicated to the Right Honourable *George*, Marquess of *Huntley*. This Comedy is not equal with those of the first Rank, yet exceeds several which pretend to the second; especially the *third* Act, which discovers the several Humours of a *Coffee-house*. As to the other part of the Play, 'tis founded (as I suppose) on the *Spanish* Play *No puede ser*, or *It cannot be*; but not having the Original, I cannot be positive: but this I know, That the Lord *Bell-guard*, and *Crack* in *Sir Courthly Nice*, extreemly resembles *Don Patricio*

+ The Translated Plutarchs Life of Nicias such was published with the rest in 1683 - 4 There are also in Print Rymer's Curious Amusements 8^o. 1714. and his View of Parliaments 8^o. 1714. See a Reflexion on him in Hentons Life of Milton Rymer's Three Letters to B. Nicholson occasioned by some passages in his Scottish Histor. Library 8^o. 1702. See the Satire on Translators in the State Poems Reprinted in R. Cross's Collec. of Poems 8^o. 1747. p. 75. Rymer died Dec^r. 14. 1713, and was buried 4 Days after, in the Church of St. Clements Danes, Middx. My Obituary.

The Impartial Critick or some Observations on Mr. Rymer's late Book entitled a short view of Tragedy By Mr. Dennis 4^o. 1697.

- ⑤ He was a kn^t it seems. See in the Continuation of Drydens Miscellanies Vol. 5, 8^{vo}. 1704. p. 272 a Poem or Epistle to Sir Thomas St. Serfe; on the printing his Play called Tarugo's Wives; by the Lord Buckhurst.

I St. Pauls World in the Moon, Comical History 8^o. 1659.

+ Here should follow the 6 lines & $\frac{1}{2}$ misprinted, at the
end of St. Robert Stapletons Character page 692.

o Mrs Anne Boote married to old German

— 1636.

1. It is founded upon the Story of young Bateman
who hanged himself upon his Mithers proving
false. The Story was then about 90 years old &
has been a constant Subject for Drolls: Ballads &
Puff-papers.

tricio and *Tarugo*, in this Play: Nay more, the Plots of both are alike. I leave it to the Decision of Mr. *Crown*, or any other who have seen the *Spanish* Play. In the mean time, I desire no Man to rely upon my Judgment; but if what I have said cannot save him, excuse him upon his own Plea, in his own Words.

*If this prevail not, he hopes he's safe from danger,
For Wit and Malice ought not to reach a Stranger.*

William SAMPSON.

An Author that liv'd in the Reign of King *Charles* the First: He was sometimes a Retainer to the Family of Sir *Henry Willoughby*, of *Richley* in *Derbyshire*; and was the Author of a Play, call'd

Vow-breaker, or *The Fair Maid of Clifton*, in *Nottinghamshire*; divers times acted by several Companies with great applause, printed 4^o. *Lond.* 1633. and dedicated to Mrs. *Anne Willoughby*, Daughter to Sir *Henry*: in which Epistle, the Author concludes thus; 'Heaven keep you from Fawning Parasites, and busie Gossips, and send you a *Husband*, and a *Good One*; or else may you never make a Holyday for *Hymen*. As much Happiness as Tongue can speak, Pen can write, Heart think, or Thoughts imagine, ever attend on you, your Noble Father, and all his Noble Family; to whom I ever rest, as my bounden Duty, a Faithful Servant, *Will. Sampson*. This Play seems founded upon Truth; I have likewise, in

my younger Years, read a Ballad compos'd upon the same Subject.

Our Author besides this Play, joyned with Mr. *Markham* in *Herod and Antipater*, which I forgot before. But as for the Valiant *Scot*, and *How to chuse a Good Wife from a Bad*, they are in my Judgment none of our Author's writing; tho' Mr. *Philips* and his Follower Mr. *Winstanley*, have ascribed them to him.

◦ George SANDYS, Esq;

A Gentleman who flourish'd in the Reign of King *Charles* the Martyr; if one may so say, of a Person, who sympathiz'd so deeply with his Prince and Country in their misfortunes. He was Son to his Grace *Edwin*, Arch-bish. of *York*: and was born in the Year 1577. at *Bishops-Thorp*, in the same County, being his Father's youngest Child. He was sent to the University that memorable Year 1588. being then eleven Years of Age; and was enter'd of *St. Mary Hall* in *Oxford*. How long he stay'd, I know not: but in the Year 1610. memorable for the Murder of that Great Hero *Henry* the Fourth of *France*, by that Villain *Ravaillac*, he began his Travels thro' *France*, *Italy*, *Turkey*, *Agypt*, *Palestine*, &c. an Account of which you may read in his Travels, printed Fol. *Lond.* 1658. But 'tis not on this Account, but his Poetry, that he is here mentioned; and therefore I shall hasten to speak of his Writings in that kind, and first of that excellent Piece of Dramatick Poetry, which he has left us; and chiefly in this Account challenges a particular place; viz.

Christ's

+ Edwin Sandys also of York his Sermons 4^o. 1585. 4^o. 1616.
St. Edwin Sandys Europa Speculum 4^o. 1605. & 1635.

Col. Edwin Sandys Declarat: & Kindicat: of Himself
from the Aspersions of y^e Lord Falkland and S^r. Peter Nicholas
St. Miles Sandys Introduction to the Four Cardinal
Virtues 8^o. 1634.

In the List of 2. Eliz^a's Knights sev^l named Sandys
o See Basil Kennet's Pref to his Psalms 8^o. 1706
Geo had an Elder Bro: named Henry with him at
Oxford. Wood Vol. 2. Col. 46 in his Life

^ Wood calls him a younger Son too Vol. 2. Col. 46

^ Matricul 1589.

A Wood said that St. Miles Sandys of Wilberton in
Cambridge Port & Bart who died in the latter End of
1644. was third Son of the Archbishop. Ash. Oxon
Vol. 1. Col. 599. and that St. Edwin Sandys who died
at Northdown in Kent in 1629. was his Second
Son. Pl. 542. The Author of the Complete Hist of
England Vol. 2. p. 333. said he left several Children
of whom Three were made Knights and adorned
with all the Felicities of Body and Mind
If so St. Samuel Sandys, mentioned over leaf,
of Boxley Abbey, might be the eldest of the
Three Knights.

Sandys Ghost in D^r. Swift, a Ballad.

+ Wood said the first Edit of Sandys Travels in
4 Books was printed in Fol. 1615. at least tis the
first Edit he mentions and said it is without
Maps or Figures but the next in 1621. with Cuts
I have seen them there were many Editions of it.
in 1627. 32. 52. 58. 70. 73 &c. They are abridgd. into the
2^d part of St. Purchas his Pilgrims lib. 8.
Smiths Catal. mentions the Travels in 1615 with Cuts

^ Verse prefixed by Lord Falkland

See Drydens high Compliment on Sandys
Palmer. towards the End of his Essay on
Dramatic Poesy & in the Bay of Poets Melbournes
Charac. of his Palmer.

o among Michael Draytons Elegies - To Mr. Geo.
Sandys Treasurer of the English Colony in
Virginia & in his Elegy on the Poets.

o To Mr. George Sandys on his Translation of
some parts of the Bible. in Wallers Poems
See J. Sheppards Epigrams. 8^o 1657.

He had finished five books of his Ovid before
he went Treasurer to the Colony in Virginia

^ 2^d Edit. — ^ 7.

^ Englishd Mythology and represented in
Figures ^ 12^o 1669 without Notes The Designs
by De Cleyn the Sculptures by J. Savoy

^ Mr. Dryden said that, He who came nearest
(giving the same turn of Verse to his Poetry
which it had in the Original) is the ingenious and
learned Sandys, the best Versifyer of the
former age See his Fables Fol. 1700 in Prof.
The first Edit of his Ovid as I remember is in a small
Folio abt. 1627 without notes or Cuts. The Edit in Folio 1640. ✕

Christ's Passion, a Tragedy, with Annotations, printed 8^o. Lond. 1640. and dedicated to King *Charles the First*. This Play is translated from the *Latin* Original writ by *Hugo Grotius*. This Subject was handled before in *Greek*, by that Venerable Person, *Apollinarius* of *Laodicea*, Bishop of *Hierapolis*; and after him by *Gregory Nazianzen*: tho' this of *Hugo Grotius*, (in our Author's Opinion) transcends all on this Argument. As to the Translator, I doubt not but he will be allow'd an Excellent Artist, by Learned Judges; and as he has follow'd *Horace's* Advice of Avoiding a servile Translation, O

Nec verbum verbo curabis reddere fidus

Interpres: ~

So he comes so near the Sence of the Author, that nothing is lost, no Spirits evaporate in the decanting of it into *English*; and if there be any Sediment, it is left behind. This Book was reprinted with Figures, 8^o. Lond. 1688.

Nor are his other Translations less valu'd, especially *Ovid's Metamorphosis*, printed with Cuts, Fol. Oxon. 1632. This Translation was so much esteem'd in former times, that I find two old Copies of Verses, speaking in praise of our Author. In the first, called *A Censure of the Poets*, are these Lines:

*Then dainty Sands, that bath to English done
Smooth sliding Ovid; and hath made him One,
With so much sweetness, and unusual Grace,
As tho' the neatness of the English Pace*

E e 3

Should

*Should tell your setting Latin, that it came
But slowly after, as though stiff or lame.*

The other on the *Time Poets*, sayes thus,
Sands *Metamorphos'd* so into another,
We know not Sands, and Ovid from each other.

To this I may add the Translation of the first Book of *Virgil's Aeneis*; by which Specimen, we may see how much he has excell'd Mr. Ogilby. For his other Divine Pieces, as his *Paraphrase on the Psalms, Job, Ecclesiastes, Lamentations of Jeremiah, &c.* I have heard them much admired by Devout and Ingenious Persons, and I believe very deservedly.

Having done with his Translations, give me leave to conclude with *His* to another World, which happen'd at his Nephew, Mr. *Wiat's* House, at *Boxley-Abbey in Kent*: in the Chancel of which Parish-Church he lyes buried, tho' without a Monument; and therefore I shall follow my Author, from whence I collected this Account, by transcribing what deserves to be inscrib'd on a Monument; viz.

Georgius Sandys, Poetarum Anglorum sui seculi Princeps, sepultus fuit Martii 7^o Stilo Anglico.

A. D. 1643.

Charles SAUNDERS.

A Young Gentleman, whose Wit began to bud as early, as that of the Incomparable *Cowley*; and was like him a King's Scholar, when he writ a Play call'd

Ta-

12.437)
X with double Columns has Indexes. See Jewels Edit. of
Ovid in Pref. & Sir S. Garth's Pref.

+ Mr. George Sandys lived usually at Caswell near
Whitney in the House of St. Francis Wrenman who
married his Sister, and whose Company was usually
frequented when the Ingenious Lucius Cary Lord
Falkland retired to his House at Burford in Oxford-
shire. A Wood Vol. 1. Col. 587. And in his first Vol. he
said that this George was or had been one of the
Gentlemen of the Privy Chamber to K. Cha. 1. and
that he died in the House of his Niece, the Lady
Margaret Wyat (daughter of St. James Sandys
and Widow of St. Francis Wyat Kn^t. Grandson
to St. Tho^s Wyat beheaded in 2. Mary's Reign)
at Boxley Abbey in Kent in the beginning of
March. 1643.

o See Cowley before his Davids is

1 and upon the Hymns dispersed throughout the
old and New Testament By. G. S. 8^o 1636, with
his Verses to the King and to the Queen and
a long Poem to him of seven Pages by the L^d
Faulkland much on his Travels, in that Poem
The Musick of his Measures composed by the
famous Mr. Laines for the private use of his
pious Master K. Charles. 1. Melbournes
advertisement. before his Translat. of the Psalms
8^o 1698.

1 by a Fever
2 Laile

X

✱ (p 438.)

In his Honoured Friend Mr. Geo: Sandys on his
Version of the Psalmes in the Poems Elegies &c
of Dr. H. King 13th of Chichester 8^o. 1657. p. 118.
These of Sandys were too various in the
Numbers and Tunes to be sung in ordinary
Congregations yet Denham w^d have Tunes
suited the various Dispositions of the
Psalmes tho his are mostly in one
measure. See his Character of Sandys
See some of the Prefaces to the subsequent
Translations of Ovids Met: An Epigr: on him
in my Poetical Characters 8^o. Vol. 1.
also Basil Kennet's pref to his Paraphr on the
Psalmes 8^o. 1706: in Praise of Sandys



+ An Elegy on the late Fire and Ruins of London
by C. Little Oxon 2 Sheets Lond. Fol. 1667.
See a better acct. of him in A wood.

Tamberlane the Great, a Tragedy acted by their Majesties Servants, at the Theatre-Royal; as likewise at *Oxford*, before his late Majesty King *Charles* the Second, at his meeting the Parliament there. 'Twas printed in quarto *Lond.* 1681. and the Design was drawn (as the Author owns) from the Novel of *Tamerlane and Aferia*, in octavo: I have so great a value for this Author's Play, that I cannot but wish well to his *Muse*; but being no Poet, I must set my Hand to another Man's Wishes: I mean Mr. *Banks*, who has writ a Copy of Verses on this Play, part of which are as follow:

*Launch out young Merchant, new set up of Wit,
The World's before thee, and thy stock is great,
Sail by thy Muse, but never let her guide,
Then without danger, you may safely glide
By happier Studies steer'd, and quickly gain
The promised Indies of a hopeful Brain,
Bring home a Man betimes, that may create
His Country's Glory in the Church, or State.*

Elkanah SETTLE.†

An Author now living, whose *Muse* is chiefly addicted to Tragedy; and has been tragically dealt withal by a Tyranical *Laureat*; which has somewhat eclips'd the glory he at first appeared in: But Time has her vicissitudes; and he has lived to see his Enemy humbled, if not justly punished; for this Reason, I shall not afresh animadvert upon his fault, but rather bury them in Oblivion; and without any Reflections on his Poetry, give a succinct Account

of those Plays, which he has published, being Nine in Number; viz.

Cambyſes King of Perſia, a Tragedy acted at the Duke's Theatre; printed 4o. 3^d Edit. *Lond.* 1675. and dedicated to the Illuſtrious Princeſs *Anne*, Dutcheſs of *Monmouth*. This Tragedy is written in Heroick Verſe, and founded on Hiſtory. For the Plot, ſee *Juſtin*, *Herodotus*, *Ammianus Marcellinus*, &c.

Conqueſt of China by the Tartars, a Tragedy acted at the Duke's Theatre; printed 4o. *Lond.* 1676. and dedicated to the Lord *Caſtle-Rizing*. This is alſo writ in Heroick Verſe, and founded on Hiſtory. See Signior *Palafax* his Hiſtory of *China*, tranſlated in octavo; *John Gonzales de Mendoza*, *Lewis de Guzman*, &c.

Empreſs of Morocco, a Tragedy in Heroick Verſe; acted at the Duke's Theatre, printed with Sculptures 4o. *Lond.* 1673. and dedicated to the Right Honourable *Henry*, Earl of *Norwich*, and Earl-Marſhal of *England*. This Play Mr. *Dryden* writ particularly againſt, in a Pamphlet called, *Notes and Obſervations on the Empreſs of Morocco; or ſome few Erratas to be printed inſtead of the Sculptures with the ſecond Edition of that Play*; printed 4o. *Lond.* 1674. This (as I have already obſerv'd) was answered by another Pamphlet, which ſhewed Mr. *Dryden* was not Infallible; but that notwithstanding his *Bravadoes*, he himſelf was as faulty as others: and that he had verified the *Spaniſh Proverb*, *No es tan bravo el Leon como le pintan*; *The Lyon is not ſo fierce as they paint him*.

Fatal

+ See in above Oloys's Hair Extravagant or Humorous
Bride, a Novel, 12^o. 1682. what he said of Settle's being
made City Poet Distressed Innocence or the Princess of
Persia, a Trag: act^d at the Theatre Royal Red^d. by E. Settle
to In^o Lord Cutts 4^o. 1691. said that after 10 years Silence
on the Stage is shaying into Politick and had
understand him he is returned to his Native Province
Eltk: Settle was City Poet whose business was to
compose yearly Panegyrics on the Lord Mayor
and Verses for the Pageants but since the abolition of
that part of the Shows that Preferment ceased and
Settle had no Successor He was once famous for his
Party Papers but very uncertain in his political
principles. He was employed to hold the Pen in the
Character of a popish Successor but afterwards
printed his Narrative on the contrary Side
he once managed the Ceremony & Pageants at the
burning of a famous Pope & was at length employed
in Making the Machinery at Bartholomew Fair
where in his old age he acted in the Doll of
St George, in a Dragon of Green Leather, one of
his own Invention. At last whether for his Services
or his Poverty he was admitted into the Charterhouse
& maintained there as one of the decay'd Gentlemen
as I have heard where he dyed

+ There is in Print Settles Cloggy on the Duke of Marl:
= brought 2^d 1722. So that as I compute he lived to be
above 70 years of age. He died in the Charterhouse
in March 1722 or Feb. 12 1723 said Cox. Remem^r the
Story I have from Mr. Reily of his Contrivance to
marry a Boy in Womens Clothes at St. Andrews Ch:
in Holbourne who passed for a Fortune to his rich
uncle or other Relation who w^d make no Provision for
him till he was well married and established in
some regular Course whereby he might make
some Profit but it brought him into Trouble at
D^rs Conscience.

Fatal Love, or *The forc'd Inconstancy*; a Tragedy acted at the Theatre-Royal; printed 4o. *Lond.* 1680. and dedicated to Sir Robert Owen. This Play is founded on *Achilles Tatius* his Romance, called *Clitophon and Leucippe*; see Book the fifth. The *English Reader* may peruse it translated in octavo printed *Oxon.* 1638.

Female Prelate; being the History of the Life and Death of Pope *Joan*: a Tragedy acted at the Theatre-Royal, printed 4o. *Lond.* 1680. and dedicated to the Right Honourable, the late Earl of *Shaftsbury*. This Play being founded on History, see *Marianus Scotus*, *Sigibert*, *Sabellicus*: and for the *English*, he may read *Platina* translated in Fol. by Sir *Paul Ricault*; and the Life and Death of Pope *Joan*, written heretofore in a Dialogue, by Mr. *Alexander Cooke*, a Gentleman formerly a Fellow of *University Colledge* in *Oxford*: a Piece so much cry'd up, and admir'd in those Times, that it was translated into *French* by *J. De la Montaigne*. 'Tis now published in a set Discourse 8o. *Lond.* 1675. The Reader will find there a List of those Authors who affirm, and those who deny the truth of this Story.

Heir of Morocco, with the Death of *Gayland*; acted at the Theatre-Royal, printed 4o. *Lond.* 1682. and dedicated to the Lady *Henrietta Wentworth*, Baronefs of *Nettlested*.

Ibrahim, the Illustrious Bassa; a Tragedy in Heroick Verse, acted at the Duke's Theatre, printed 4o. *Lond.* 1677. and dedicated to the Dutchess of *Albermarle*. The Play is founded on *M. Scudery's* Romance so called.

Love

Love and Revenge, a Tragedy acted at the Duke's Theatre; printed 4^o. Lond. 1675. and dedicated to the Late Duke of Newcastle. 'Tis a great part borrowed from a Play called *The Fatal Contract*; and is founded on the *French Chronicles*: see *Mezeray*, *De Serres*. &c. 'Tis pitty our Author was so little considerate, to fall upon Mr. *Shadwell* in his Postscript, when he lay so open to an Attaque himself: and if our Laureat reply'd too severely upon him in his Preface to the *Libertine*, 'twas but *se defendendo*; and he being the Aggressor, ought to forgive it.

o *Pastor Fido*, or *Faithful Shepherd*; a Pastoral acted at the Duke's Theatre; printed 4^o. Lond. 1677. and dedicated to the Right Honourable, the Lady *Elizabeth Delaval*. The Play was written in *Italian* by *Guarini*, and afterwards translated by Sir *Ric. Fanshawe*. This Translation our Author has follow'd, being a stranger to the *Italian*: tho' possibly it may by ill natur'd Criticks be thought a presumption, to attempt to improve either the Original, or the Copy.

Our Author I think has several Copies of Verses in print, besides Prose; but because some of them will not advance his Reputation; and of others, I know not exactly which he writ, I shall omit further mentioning of them in this place.

✓ Tho. SHADWELL, Esq; Poet Laureat to their present Majesties.

A Gentleman, whose Dramatick Works are sufficiently known to the World; but especially

+ Lettice's Translation of Guarini's Pastor Fido 4^o 1677.
Philaster or Love Lies a Bleeding a Trag: Com: as it is
now acted at his Majesty's Theatre Royal Revised
and the Two last Acts new written 4^o 1695 Ded: by
B. Lettice to the Duke of Schemberg.

© 191. 544.

- Pastor Fido: 8^o 1736. 10th Cents

I Born at Stanton Hall in Norfolk A^o 1640 his Father
had 11 Children bred up at Bury School and Cajus
Coll in Cambridge. At the age of 23 years went over
to Ireland at 4 months end returned. His Father
bestowed the Learning and Exercises of a Gent
upon him as Music &c. which himself tells us in his
Dedicator of his Translat of the Tenth Satyr of Juvenal
4^o 1687. to Sr Cha: Sidley

His Father was bred to the Law and had a Place of
Profit & Distinction in his Profession in Ireland &
when I'm returned from Ireland he had Chambers in
the Middle Temple.





- + He died Nov. 28 or 29 1692 aged abt. $\frac{52}{55}$ See his Mon. & my Obit. & his Life before his Plays in 3 Vols 12. 1720. Published by his Son. J. Shadwell & dedicated to the King. He also wrote the short account of his Fathers Life before it and the Epitaph at the end in Latin w^{ch} B. P. first prevailed on him to retrench of the high Encomium he had given of Plays unseemly to be read in a Church; but here the Castigated Interit. is restored according to the Original as it is said in the Life. & Gadbury in one of his Almanacs Se. p. 453.
- = I have read that Dorset Sedley and others of those idle Wits w^d write whole Scenes for him.
- Shadwells Satire to his Mude by the Author of absolom & achitophel 4. 1682.
- # His Head was as richly adorned as any Poet Laureates before him, without hide whatever inequality there was within.
- 1. Supplanted.

cially his Excellent Comedies; which in the Judgment of some Persons, have very deservedly advanced him to the Honour he now enjoys, under the Title of *Poet Laureat* to their present Majesties. An Advancement which he ingeniously confesses, is chiefly owing to the Patronage of the Noble Earl of *Dorset*, that Great Judge of Wit and Parts; in whose Favour it has been Mr. *Shadwell's* particular Happiness for several Years, to have had an Eminent Share. Mr. *Dryden*, I dare presume, little imagined, when he writ that Satyr of *Mack-Flecknoe*, that the Subject he there so much exposes and ridicules, should have ever lived to have succeeded him in wearing the *Bays*.

But I am willing to say the less of Mr. *Shadwell*, because I have publickly profess'd a Friendship for him: and tho' it be not of so long date, as some former Intimacy with others; so neither is it blemished with some unhandsome Dealings, I have met with from Persons, where I least expected it. I shall therefore speak of him with the Impartiality that becomes a Critick; and own I like *His* Comedies better than Mr. *Dryden's*; as having more Variety of Characters, and those drawn from the Life; I mean Men's Converse and Manners, and not from other Mens Ideas, copied out of their publick Writings: tho' indeed I cannot wholly acquit our *Present Laureat* from borrowing; his Plagiaries being in some places too bold and open to be disguised, of which I shall take Notice, as I go along; tho' with this Remark, That several of them

are

are observed to my Hand, and in a great measure excused by himself, in the publick Acknowledgment he makes in his several Prefaces, to the Persons to whom he was obliged for what he borrowed.

That Mr. *Shadwell* has propos'd *B. Johnson* for his Model, I am very certain of; and those who will read the Preface to the *Humorists*, may be sufficiently satisfied what a value he has for that Great Man; but how far he has succeeded in his Design, I shall leave to the Reader's Examination. So far only give me leave to premise in our Laureat's Defence, that the Reader is not to measure his Merit by Mr. *Dryden's* Standard; since *Socrates*, never was more persecuted by the Inhumane *Aristophanes*, than Mr. *Shadwell* by Mr. *Dryden's* Pen; and with the same injustice: tho' I think, whoever shall peruse the Modest Defence of the former, in his Epistle to the tenth Satyr of *Juvenal*, will not only acquit him, but love him for his good Humour and gentle Temper, to One who endeavour'd to destroy his Reputation, so dear to All Men, but the very Darling of Poets; as *Ovid* says (^k).

*Quid petitur sacris, nisi tantum fama Poetis?
Hoc votum nostri summa laboris habet.*

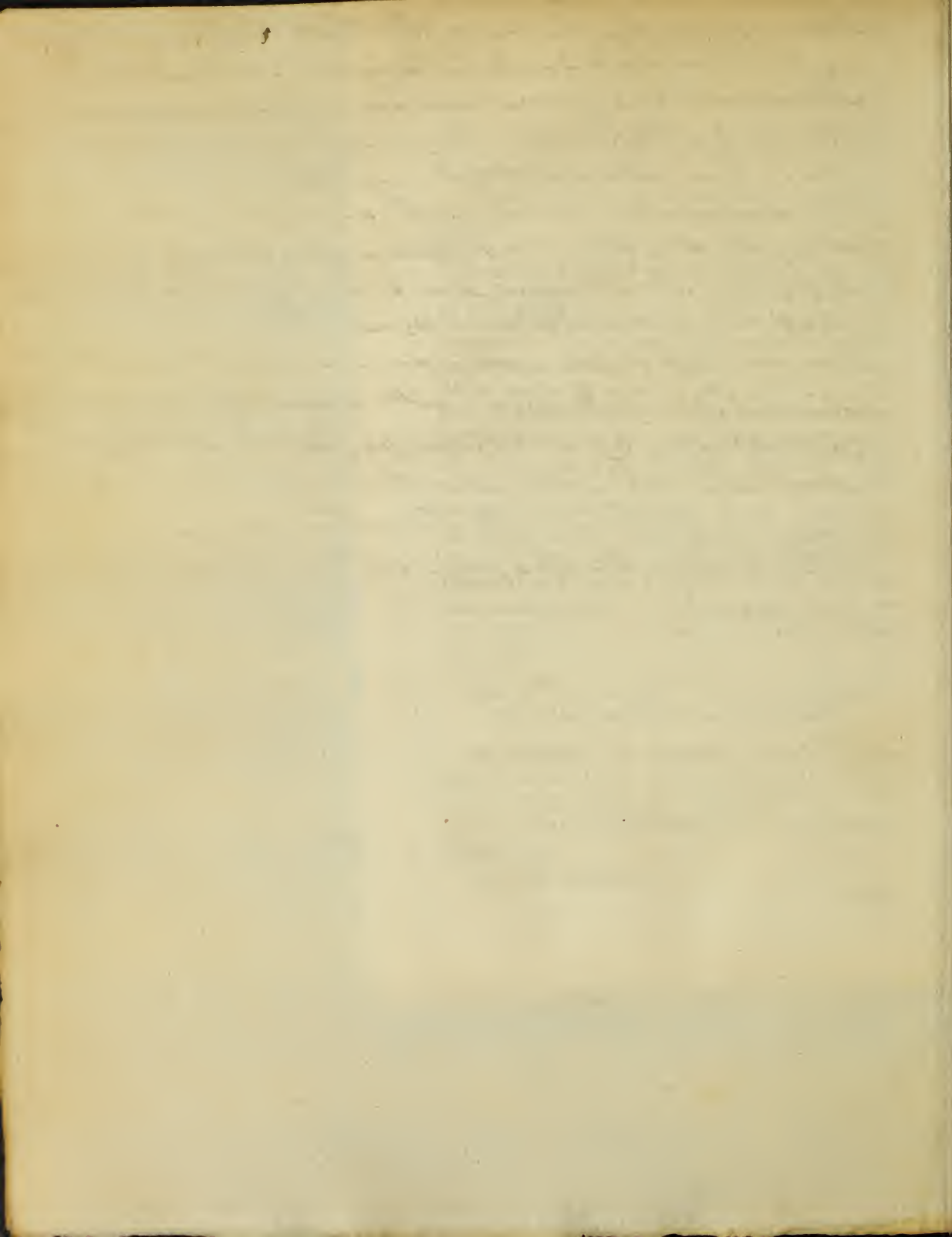
Mr. *Shadwell* has Fourteen Plays in print, which we shall give an Account of in the Order we have begun, viz. Alphabetically; tho' by this means his last Play comes first upon our Stage, viz.

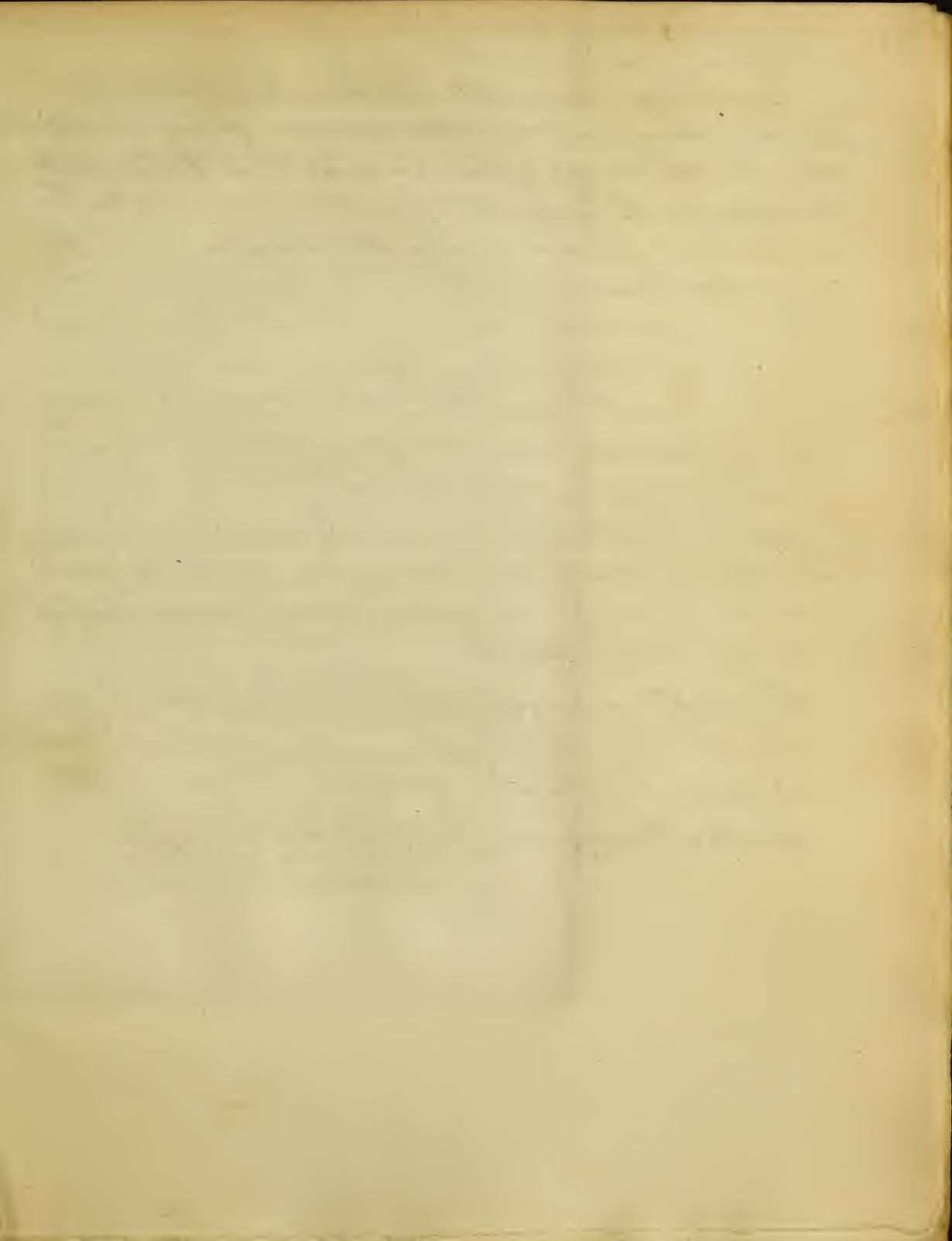
(k) De Arte Amandi, Lib. 3.

+ I have read that he wore the Bulls Feathers as well as the Bays And Two Faced Dryden and Two Horned Shadwell are mentioned in a humorous Epitaph on Fleetwood Shepherd printed in H. Croft's his Collect of Poems 8^o 1747. pag. 152.

6. See Marmontel's Letters on the English and French Nations 8^o 1726. and Voltaire's. One Mrs Shadwell acted in Mr Otway's Don Carlos of if his Wife? Yes - her name was Anne.

= See the Pref of Hen Stigden's Modern Essay on the French Satyr of Juvenal with anastot^d dedicat^d to Ric L^d Lumley with Verse prefixed by Mr Dryden Mrs Behn & B. Tottle. In wth Preface this author laughs at Shadwell's Translation of Juvenal, and at him too. It is printed in 4^o 1687. in 58 pages.





+ Notwithstanding that L^d Rochester has said
None seem to touch upon True Comedy
But lastly Shadwell and John Wycherley
yet that Lord had a better Opinion of his Conversation
than his Writings when he said That if Shadwell
had burnt all he wrote & printed all he spoke he
would have showed more Wit and Humour than
any other Poet But the Wit of his Conversation was
often very Immoral Obscene & Profane By w^{ch} Course
having the Means of Spirit & Servility to
render himself ridiculous and contemptible to
Men of Fortune Title & Wit he got their Favour
& Assistance under the pretence of being a
useful Instrument to the Revolution. The Lord
Lansdowne has a short Discourse on these two
Lives above w^{ch} the Character of Mr. Wycherley's
being a slow Writer.

Shadwell in Conversation was a Brute, said
the author of a Letter on the most Considerable
Poets in R. Charles IInd time printed in the
Gent's Magazine for 1745. Vol. 15. p. 99.

Amorous Bigotte, with the Second Part of *Tegue O Drivelly*; a Comedy acted by their Majesties Servants, printed 4^o. *Lond.* 1690. and dedicated to the Right Honourable *Charles*, Earl of *Shrewsbury*.

Bury Fair, a Comedy acted by his present Majesties Servants, printed 4^o. *Lond.* 1689. and dedicated to the R^t. Honourable *Charles*, Earl of *Dorset* and *Middlesex*, the present Lord Chamberlain of his Majesty's Household. How difficult it is for Poets to find a continual Supply of new Humour, this Poet has sufficiently shew'd in his Prologue; and therefore he ought to be excus'd, if *Old Wit*, and Sir *Humphry Noddy*, have some resemblance with *Justice spoil Wit*, and Sr. *John Noddy*; in the *Triumphant Widow*. Skilfull Poets resemble excellent *Cooks*, whose Art enables them to dress one Dish of Meat several ways; and by the Assistance of proper Sawces, to give each a different Relish, and yet all grateful to the Palate. Thus the Character of *La Roche*, tho' first drawn by *Molliere*, in *Les Precieuses ridicules*, and afterwards copy'd by Sir *W. D'Avenant*, Mr. *Betterton*, and Mrs. *Behn*; yet in this Play has a more taking Air than in any other Play, and there is something in his Jargon, more diverting than in the Original it self.

Epson Wells, a Comedy acted at the Duke's Theatre; printed 4^o. *Lond.* 1676. and dedicated to his Grace the Duke of *Newcastle*. This is so diverting, and withal so true a Comedy, that even Forreigners, who are not generally the kindest to the Wit of our Nation, have extremely

treably commended it: and it is no small credit to our Author, that the *Sieur De Saint Evreumont*, speaking of our *English* Comedies in his *Essays*, has ranked this Play with *Ben Johnson's Bartholmew Fair*, as two of our most diverting Comedies. 'Tis true that some endeavoured to fix a Calumny upon our Author, alledging that this Play was not *Ingenious*: but this Stain was quickly wip'd off, by the Plea he makes for himself in the Prologue, spoken to the King and Queen at *Whitehall*, where he says,

*If this for him had been by others done,
After this Honour, sure they'd claim their own.*

+ *Humorists*, a Comedy acted by his Royal Highnesses Servants; printed 4^o. Lond. 1671. and dedicated to the most Illustrious *Margaret*, Dutcheß of *Newcastle*. The Design of this Play was, *To reprehend some of the Vices and Follies of the Age, which is certainly the most proper and most useful way of writing Comedy*. But notwithstanding the Author's good Design, it met with implacable Enemies, who resolv'd to damn it right or wrong; and the Author was forc'd to mutilate his Play, by expunging the chief Design, to prevent giving Offence. = These and other Disadvantages (the particulars of which you may read in the Preface) the Poet met with: and yet I think a Candid Judge would let it pass without much Censure; and pardon the faults of the Play, for that Reparation that is made for it in the Preface.

Lancashire Witches, and Teague O Divelly,
the

^ genuine

+ By Tho Shadwell of the Middle Temple.

= There are great Concorriums upon Ben Jonson in
the Pref

+ Upon the Death of Mr. Shadwell See a Character
of him as a Cornick Writer and useful in his
Degree tho no Sublime Genius or Master of an
Elegant Style in P. Motteaux. Gentlemans Journal
or Monthly Miscellany for Nov^r 1692. p. 21.
and of his being succeeded by Mr. Tate as Poet
Laureat and Mr. Rymer as Historiographer
also of his Posthumous Comedy the Volunteers
In a Tract of Miscellanies over Charob. or the
Friends to the Tavern the best Friends to Poetry
No. 2. 4^o 1697. p. 33 an Epigram or Epitaph on
Mr. Shadwell. Coarse and low Objects agreeably
imitated from Nature, or the Corruptions of it
to expose the Follies Vanities & Vices of the
Times, may intitle a Man to the Character
of a Masterly Hand, no less than if he painted
nothing but Kings & Queens, or Gods and
Godesses.

the Irish Priest; a Comedy acted at the Duke's Theatre, and printed 4^o. Lond. 1682. This Play was written in the Times of *Whig* and *Tory*, therefore was opposed by *Papists* and their Adherents, for the sake of their Dear-Joy, *Teague O Divelly*: but nevertheless there appeared so numerous a party in the Play's Defence, that the Play lived in spite of all their Malice. However, I wish our Author for his own sake, had left out the Character of *Smirk*, notwithstanding the Defence he makes for it in the Preface, and his Protestation of having a true value for the Church of *England*: for 'tis evident that her Sons, the Clergy, are abused in that Character; particularly in the first Scene of the second Act: and therefore Mr. *Shadwell* must allow me a little to distrust his sincerity, when he makes such large Professions of Respect to Gowns-men; to whom I believe his Obligations are greater than Kindness: otherwise, he would not have suffer'd such reflections to have passed his Pen, as are to be met with in his *Squire of Alsatia*, and the Epilogue to the *Amorous Bigotte*, &c. If Mr. *Shadwell* would therefore take a Friend's Counsel, I would advise him to treat serious things with due Respect; and not to make the *Pulpit* truckle to the *Stage*; or Preface a Play, with a Treatise of Religion: every Man has his Province, and I think the Stating of Passive Obedience, and Non-Resistance, is none of Mr. *Shadwell*'s: He may remember, that Mr. *Dryden* never miscarried more, than when he intermeddied with Church Matters; and that all
the

the Art and Beauty of his *Abſalom and Achitophel*, will hardly make Amends for the Spots and Blemishes that are to be found in his *Hind and Panther*. But to return to our Subject: Mr. *Heywood* and Mr. *Brome* have writ a Play on the ſame Story with our Author; but how much this exceeds it, will be evident to unbiassed Judges. As to the *Magick* in the Play, our Author has given a very good Account in his Notes, from the Writings of *Delrio*, *Bodinus*, *Wierus*, &c. and I know nothing that we have in this Nature, in Dramatick Poetry, except *Ben. Johnson's Masque of Queens*, which is likewise explained by Annotations.

Libertine, a Tragedy acted by his Royal Highnesses Servants; printed 4°. *Lond.* 1676. and dedicated to *William Duke of Newcastle*. This Play, if not regular, is at least diverting: which according to the Opinion of some of our First-Rate Poets, is the End of Poetry. The Play is built upon a Subject which has been handled by *Spanish*, *Italian*, and *French* Authors: there being four Plays extant (says my Author) on this Story. I have never seen but one, viz. *Molliere's L'Athée Foudroyé*, which it appear'd our Author has read. There is a Character in Sir *Aſton Cockain's Ovid*; I mean that of Captain *Hannibal*, whose Cataſtrophe is like that of *Don John*, which (as I have ſaid) may poſſibly be borrowed from *Il Atheiſto fulminato*.

Miſer, a Comedy acted by his Majesties Servants, at the Theatre-Royal; printed 4°. *Lond.* 1672. and dedicated to the Right Honourable
Charles,







